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op.9
1911

NOUVELLE EDITION

EXERCICES
ET ÉTUDES

pour

LA HARPE

PAR

ED. LARIVIÈRE

Op. 9

REVUES ET DOIGTÉES SELON L'ENSEIGNEMENT DE

MR ALPHONSE HASSELMANS
PROFESSEUR AU CONSERVATOIRE NATIONAL DE MUSIQUE DE PARIS

PAR

RAPHAËL MARTENOT
1er PRIX DU CONSERVATOIRE (1894)
HARPISTE-SOLO DE LA SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE

PRIX NET 4 FR.

LOUIS ROUHIER, Éditeur, 1, Boulevard Poissonnière, PARIS (2e)

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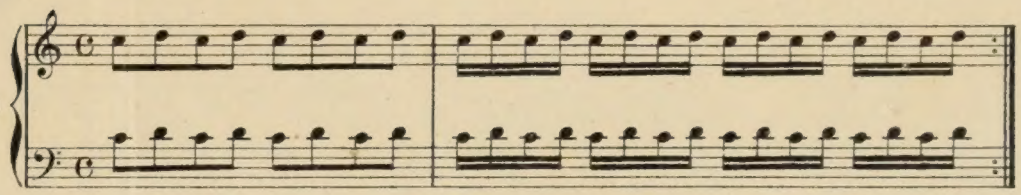
NOTE EXPLICATIVE

1re page de ce recueil intéressent l'articulation et l'indépendance des quatre doigts

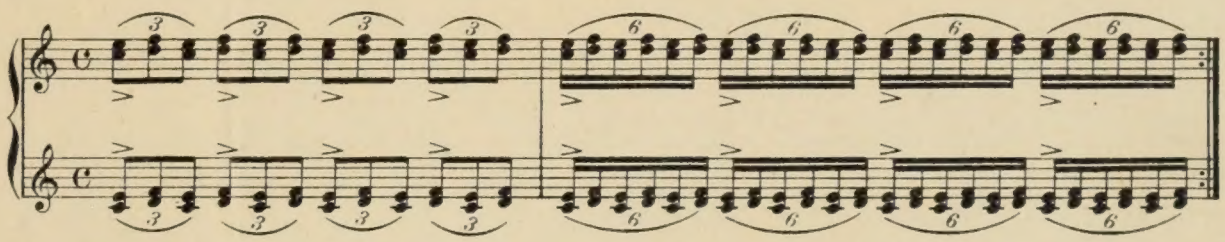
cices sera travaillé, quant au rythme de la façon suivante:

(ex. 1)



our les ex. écrits en 𝅗𝅥 binaires]

(ex. 4)



pour les ex. écrits en triolets.]

Les différents doigtés marqués permettent plusieurs combinaisons dont voici les modèles:

21 32 43 32 21 21 43 43 32
21 32 43 43 43 32 32 21 21

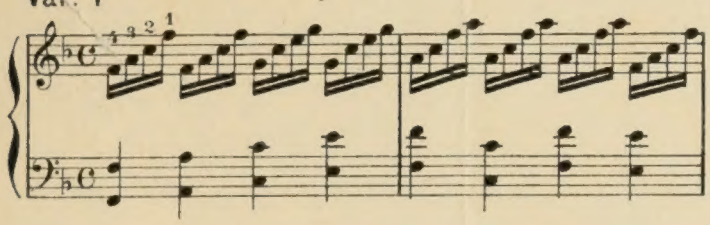
pour les deux ex. 1 et 6 ayant trois doigtés superposes (dans le Nº 6 les doigtés ci-dessus seront naturellement renversés) **31 42 31 42** / **31 42 42 31** et ainsi de suite pour les ex. en 𝅗𝅥 ayant deux doigtés superposés.

Dans les ex.- 4 - 5 - 9 - 10 - 11 et 12 (en triolets) il faudra placer les quatre doigts avant de commencer puis reposer les doigts aussitot après leur jeu.

Les numéros 2 et 3 représentent un thême destiné à servir de base aux variations indiquées, d'abord pour la main Droite (Nº 2) ensuite pour la main Gauche (Nº 3). Chaque variante est composée d'une combinaison de quatre notes lesquelles correspondent aux quatre notes (accord) du 1er temps du thême et constitue le modèle à suivre pour le reste de l'exercice.

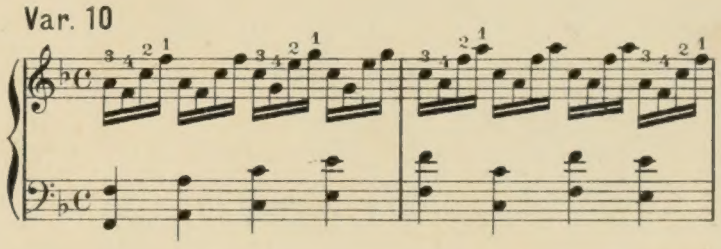
Voici quelques exemples pris au hasard parmi les variantes du Nº 2 (main Droite):

Var. 1



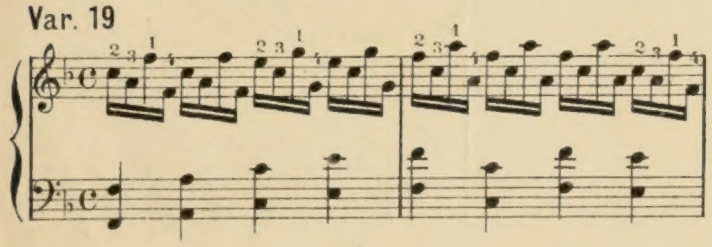
etc.

Var. 10



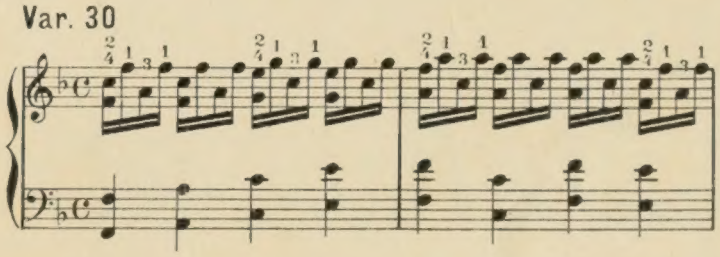
etc.

Var. 19



etc.

Var. 30



etc.

Dans ces deux numéros la partie accessoire (main G. dans le Nº 2 et main D. pour le Nº 3) ne subira aucun changement pendant l'exécution des diverses variations et celles-ci se termineront toujours par un accord brisé (cet accord est placé au 3me temps de la dernière mesure).

Disons, pour terminer, que les variantes de ces 2 thêmes (2 et 3) devront être étudiées alternativement.

R. MARTENOT.

L.R. 320

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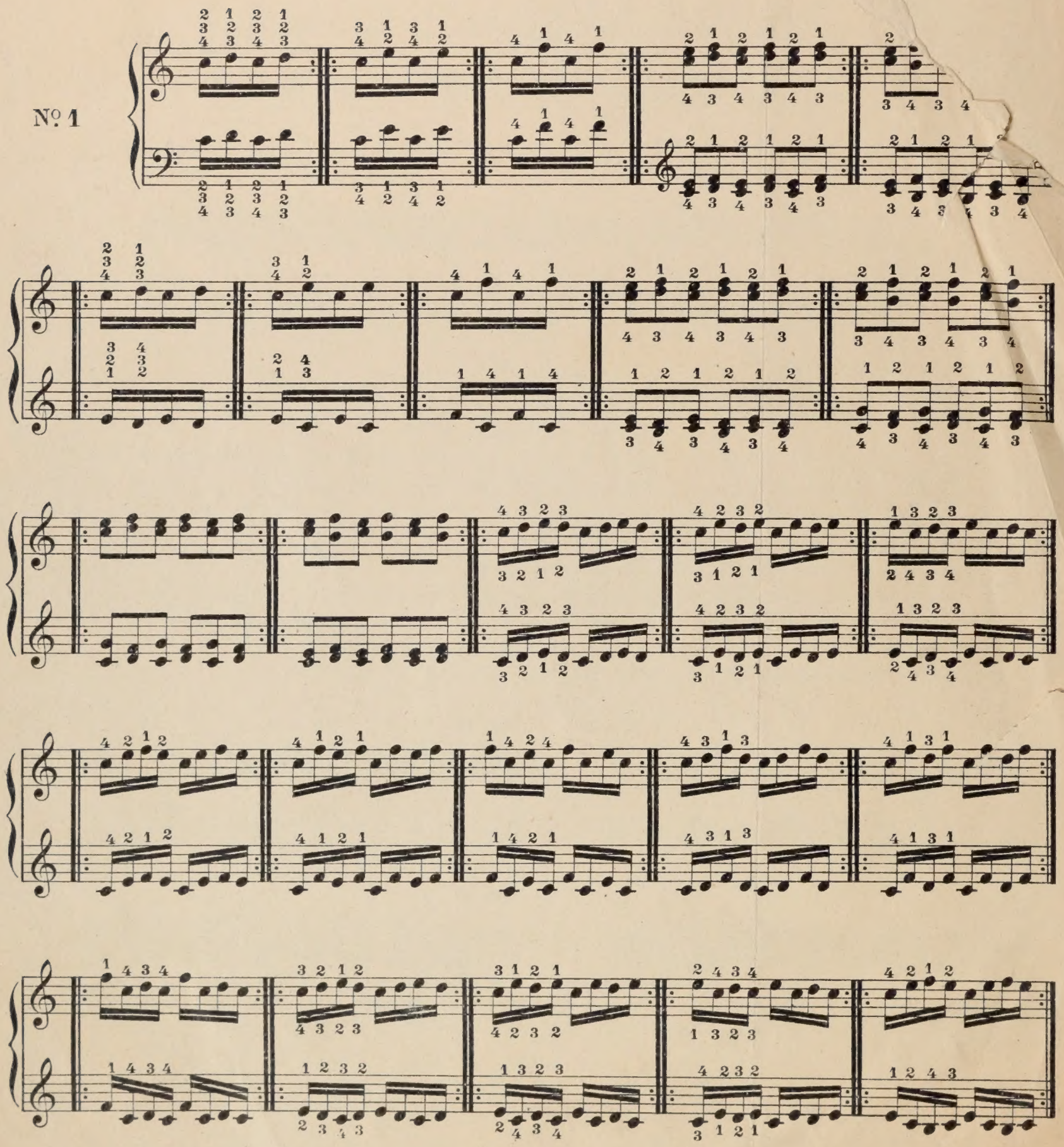
EXERCICES et ÉTU

Pour LA HARPE

No 1



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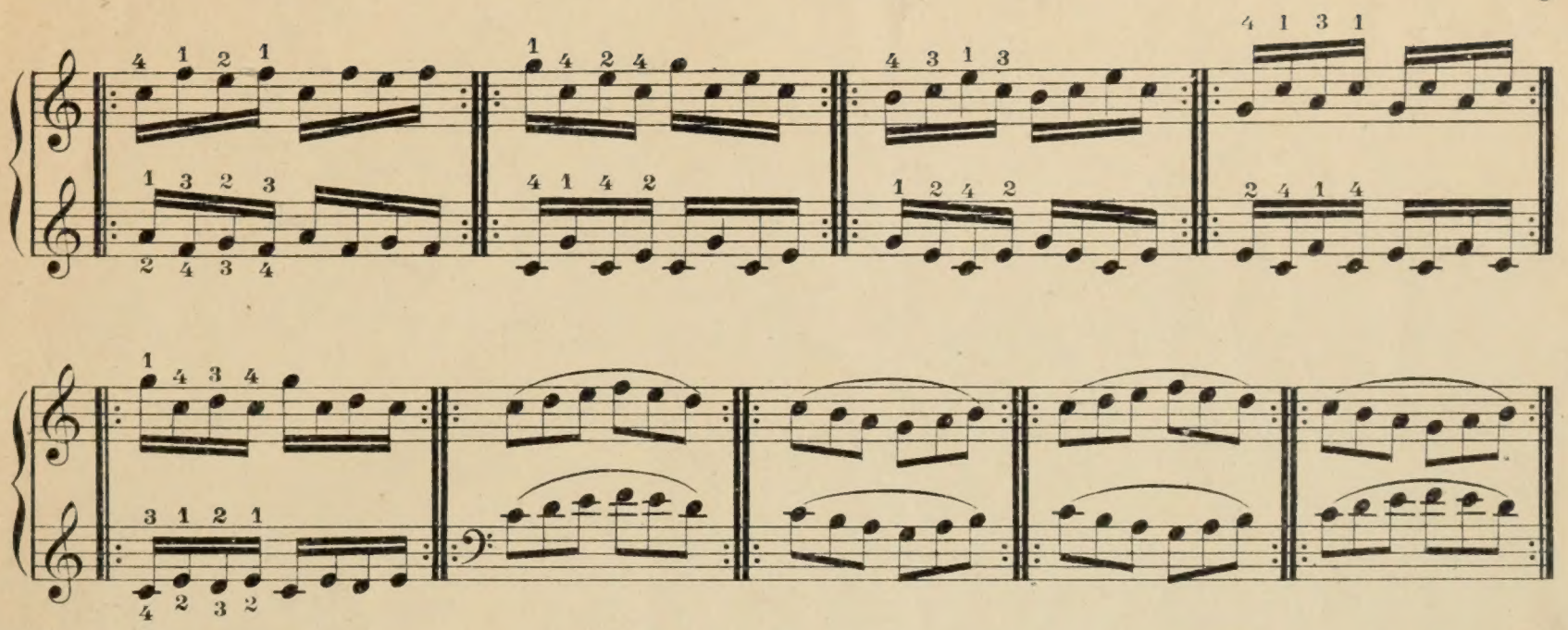
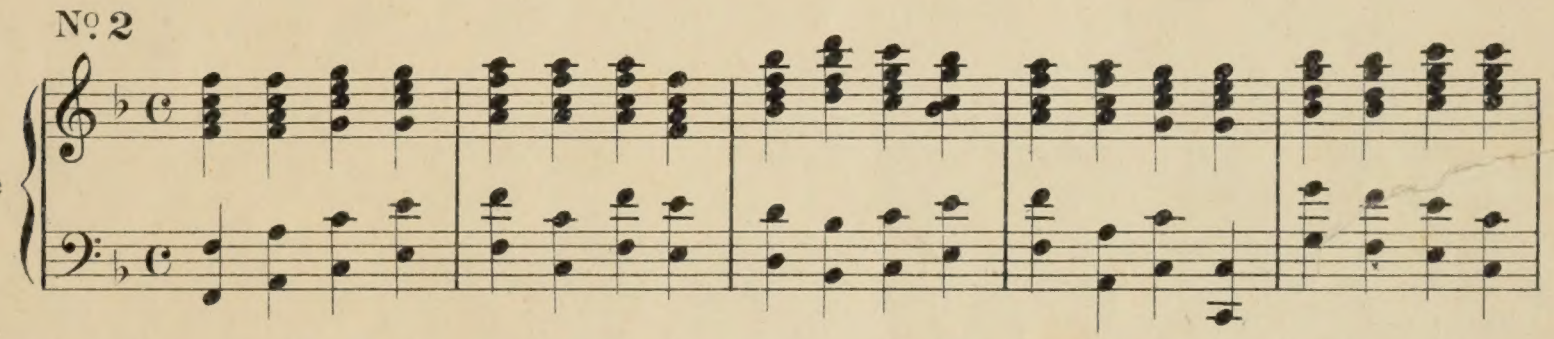
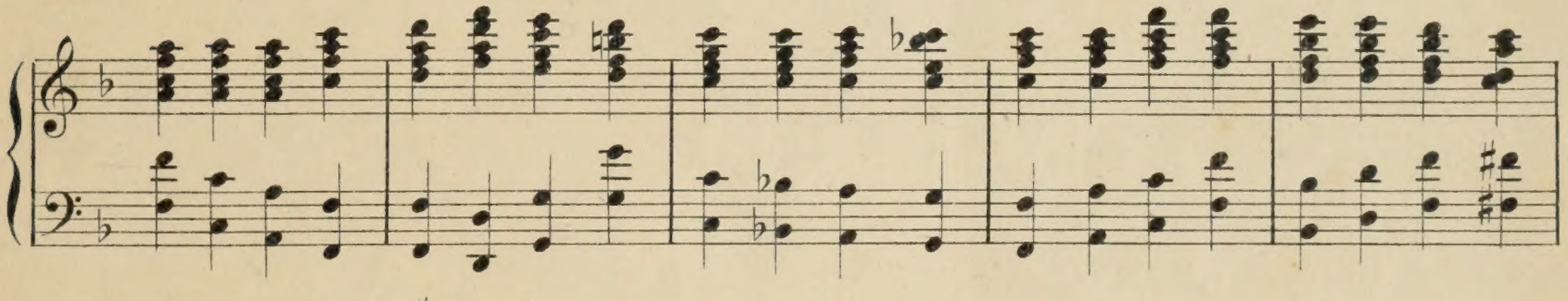


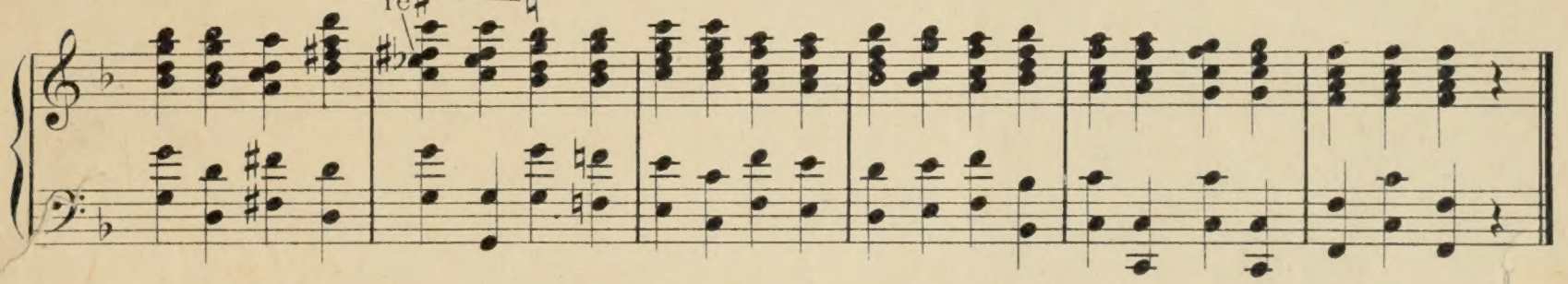
N° 2

Thème





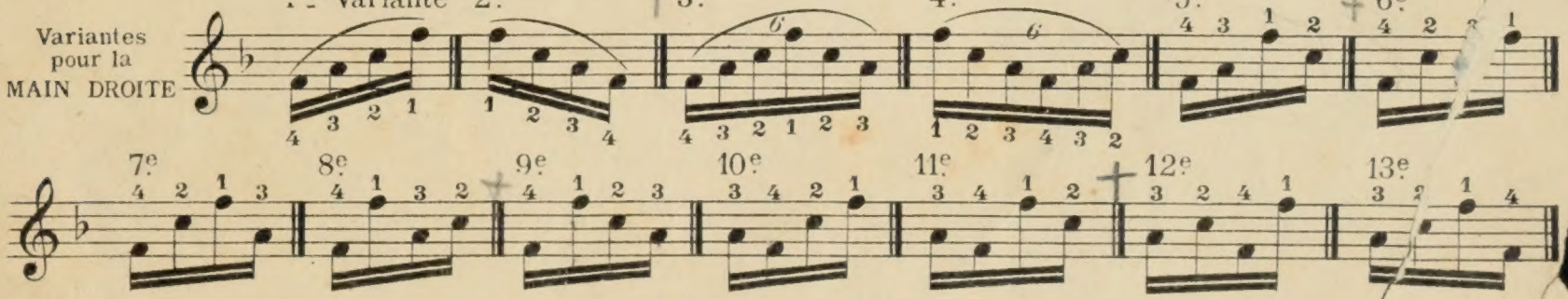
ré♯ — ♮



(*Voir la note explicative*)

Variantes pour la MAIN DROITE

1ère Variante 2e 3e 4e 5e 6e



7e 8e 9e 10e 11e 12e 13e

* *Placer les quatre doigts au commencement de chaque temps en enchainant par le 4e doigt pour la Var. 6 et par le pouce dans la Var. 25. Cette indication doit être également observée dans les variantes correspondantes de la main gauche.*

14e. 15e. 16e. 17e. 18e. 19e. 20e.

21e. 22e. 23e. 24e. 25e. 26e. 27e.

28e. 29e. 30e. 31e. 32e. 33e. 34e.

35e. 36e. 37e. 38e. 39e. 40e. 41e.

42e. 43e. 44e. 45e. 46e. 47e. 48e.

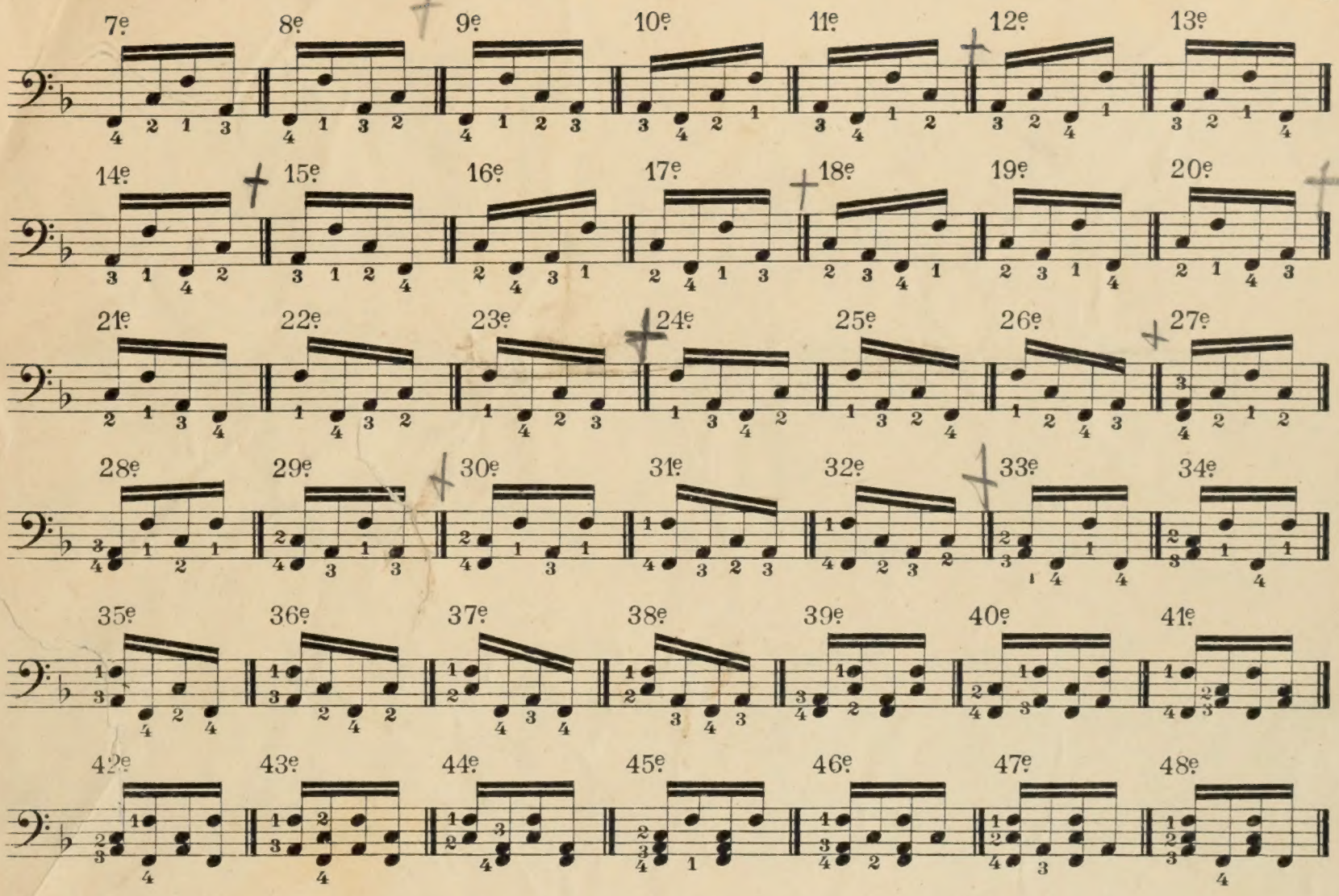
N° 3

Thème

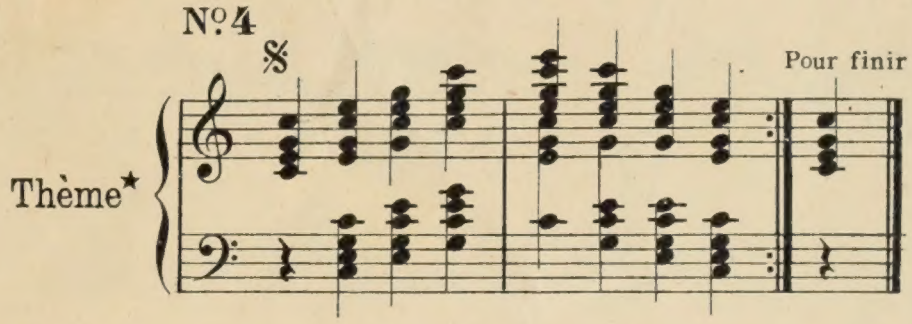
ré♯ ré♯

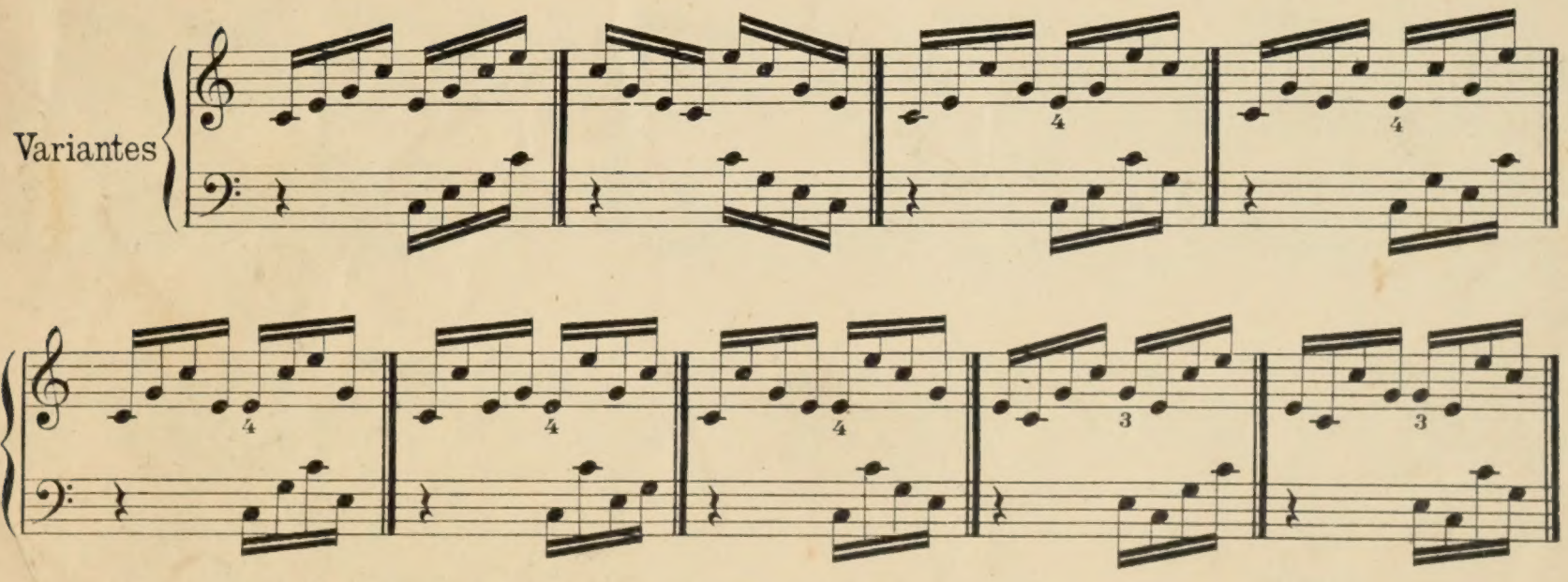
1ère Variante 2e. 3e. 4e. 5e. 6e.

Variantes pour la MAIN GAUCHE

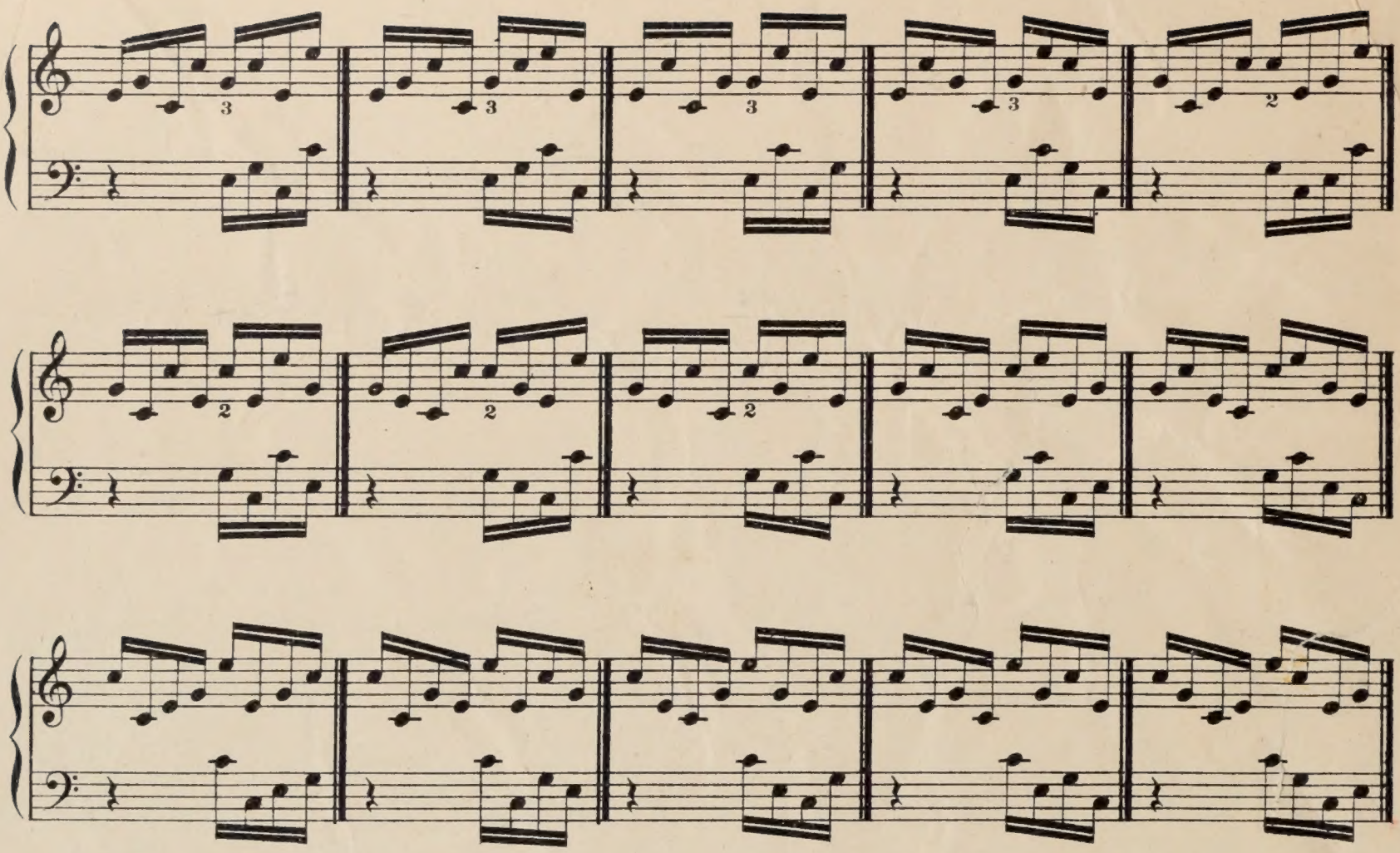


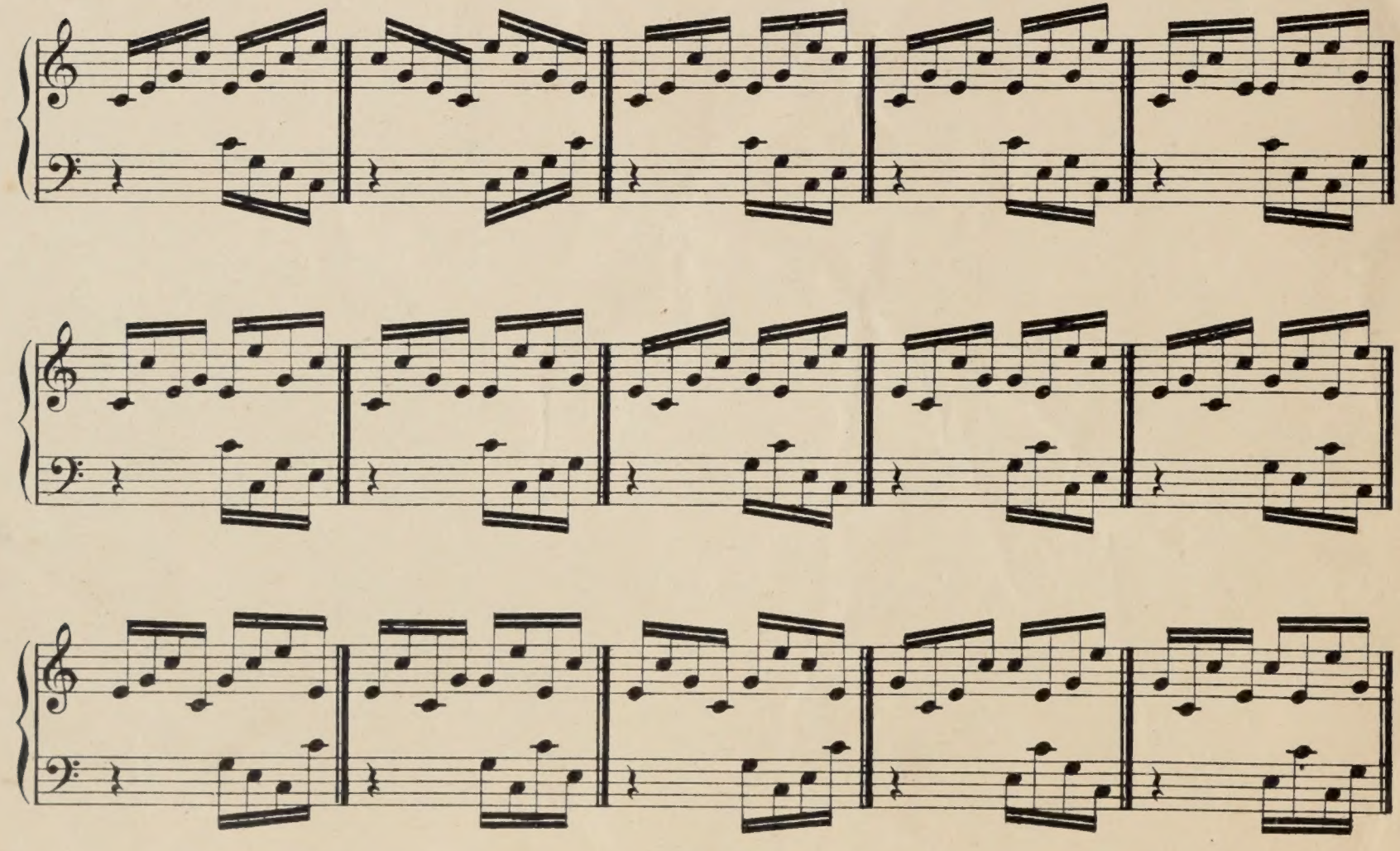
N°4

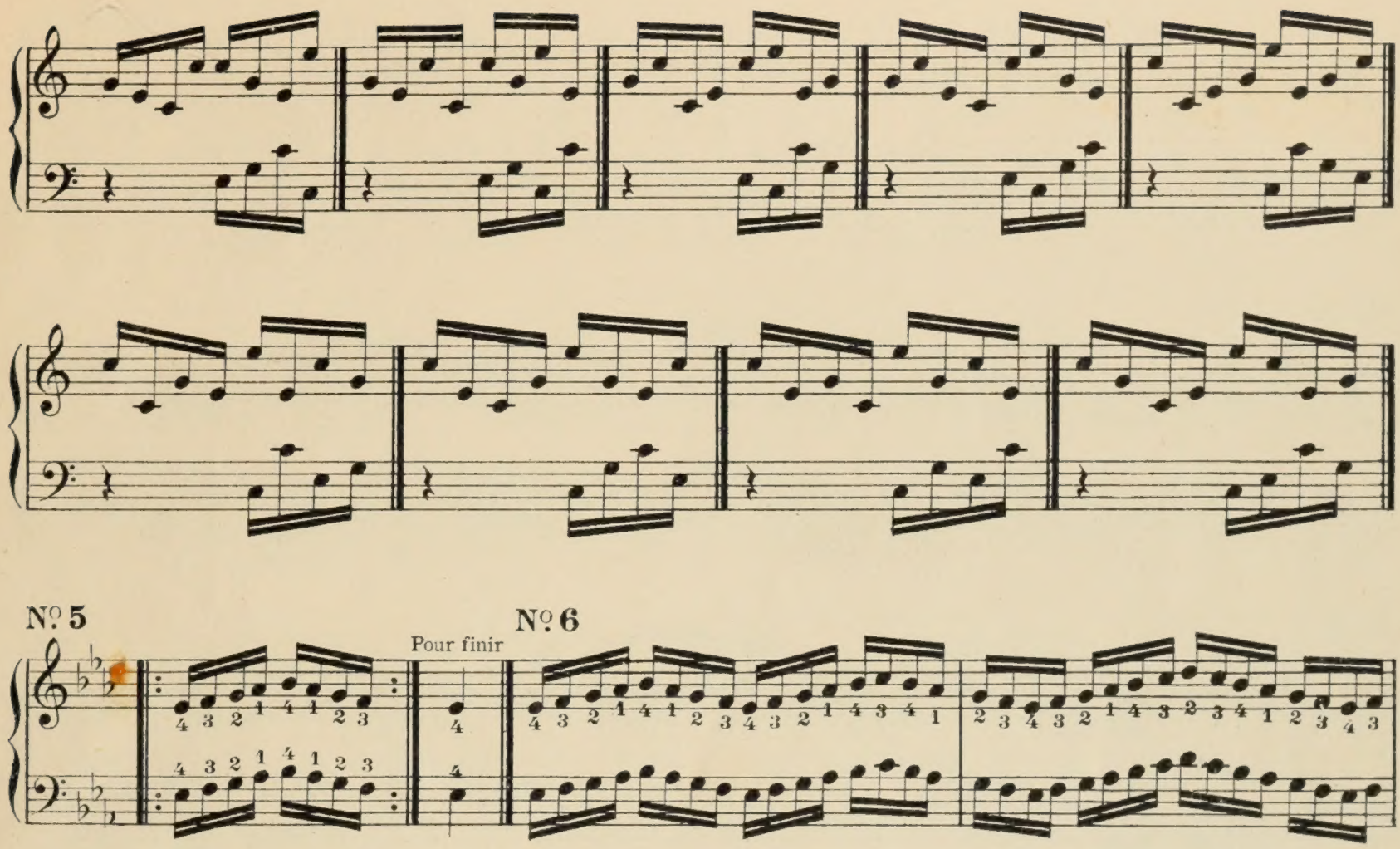




** Thème et variantes devant être étudiés dans la manière des précédents.*


3
3
3
3
2
2
2
2

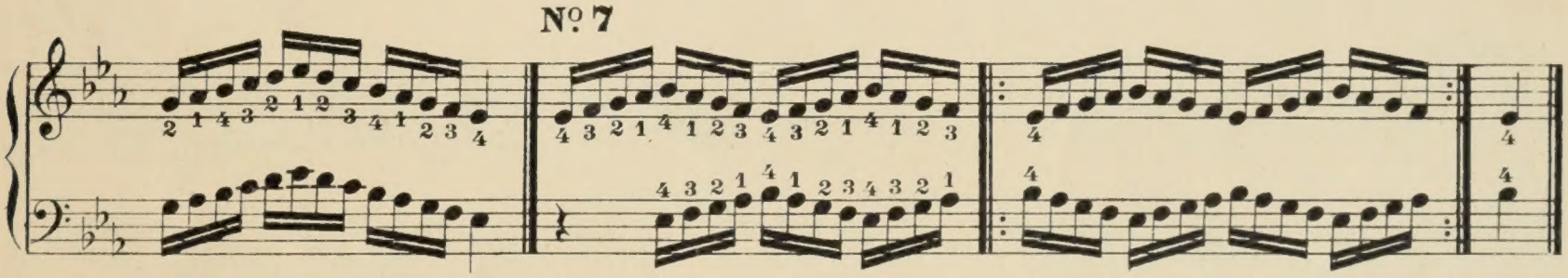




Nº 5

Nº 6

Pour finir



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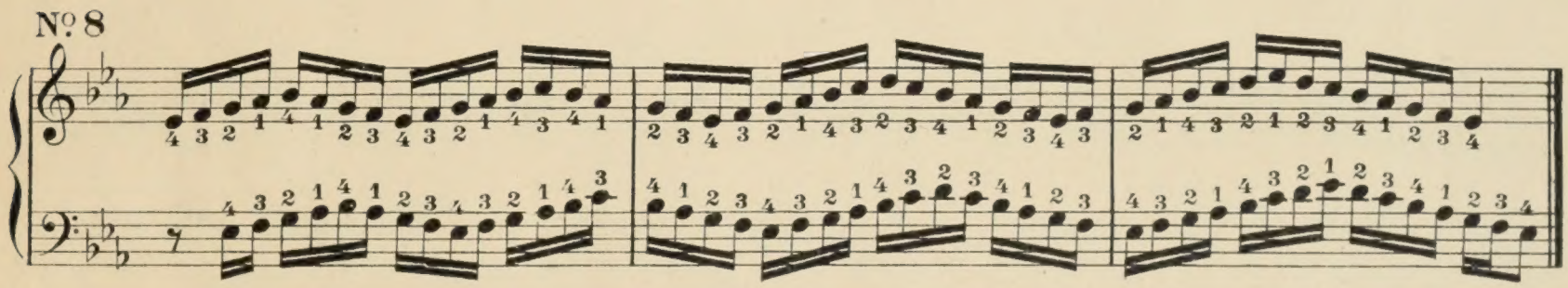

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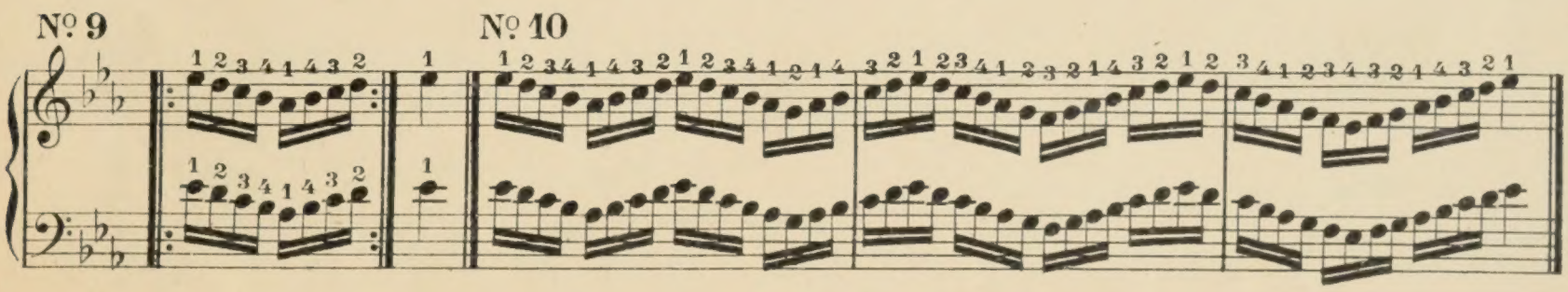
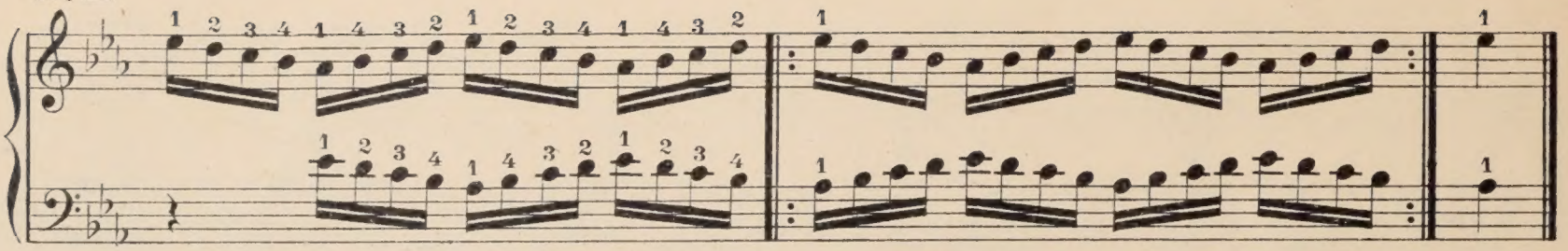


Nº 9

Nº 10

№11



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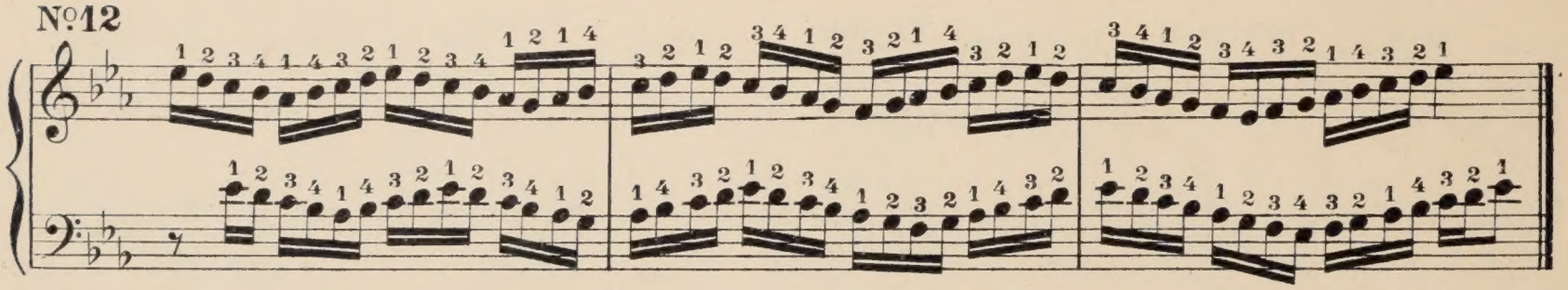

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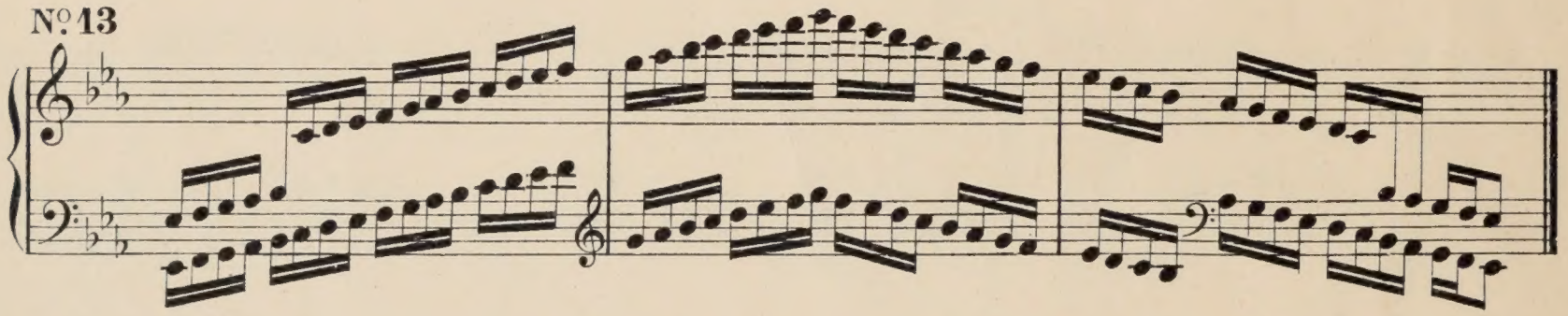

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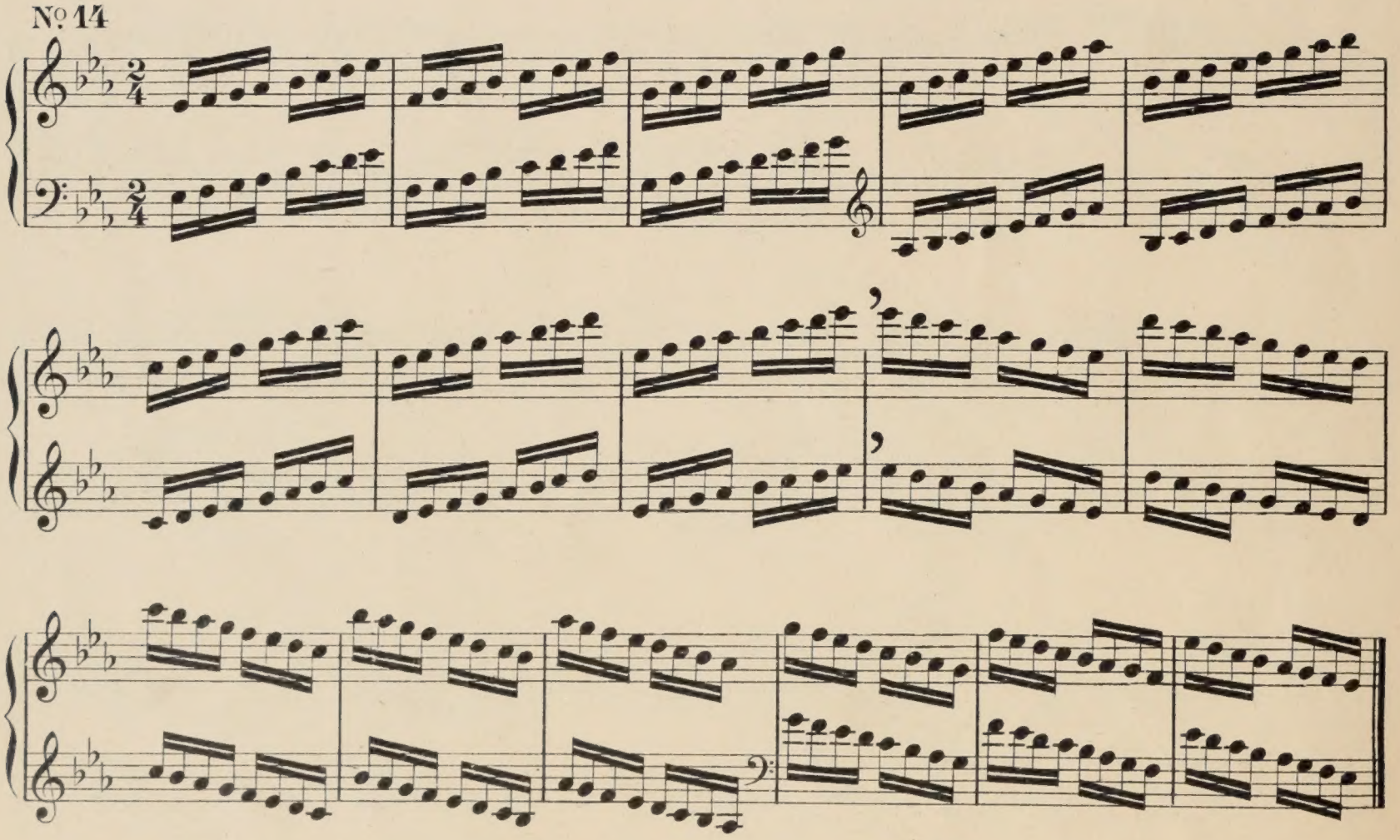

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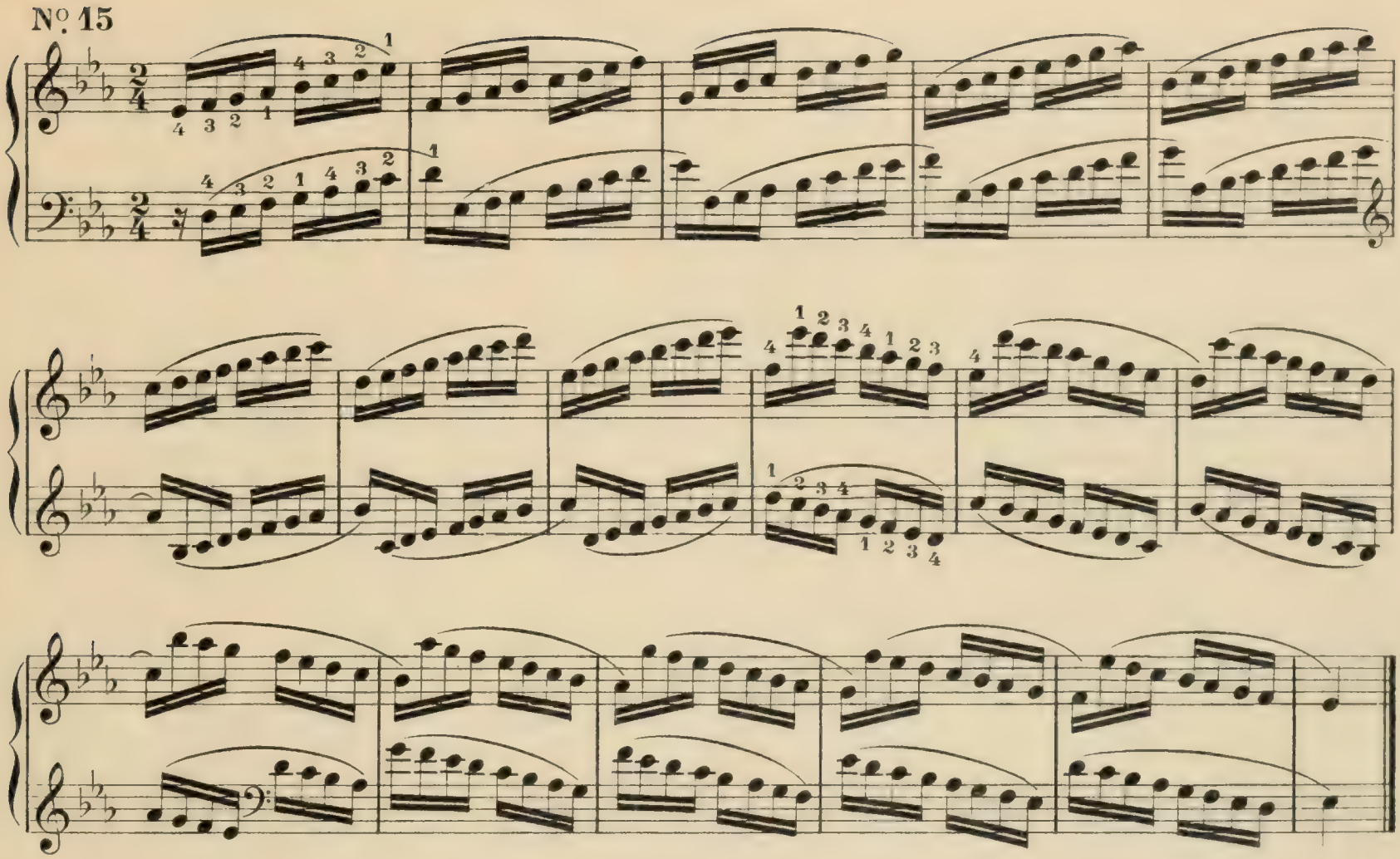

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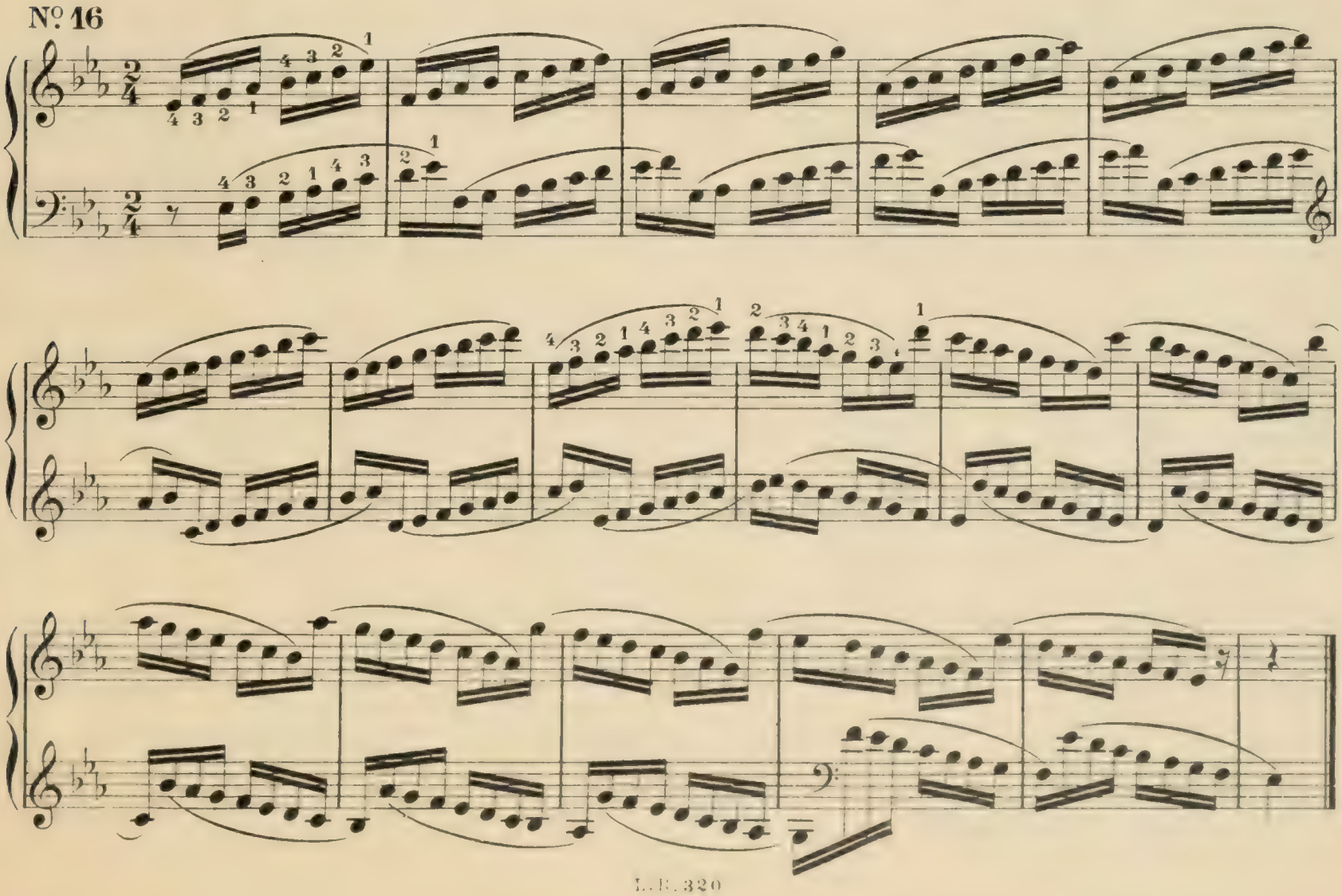

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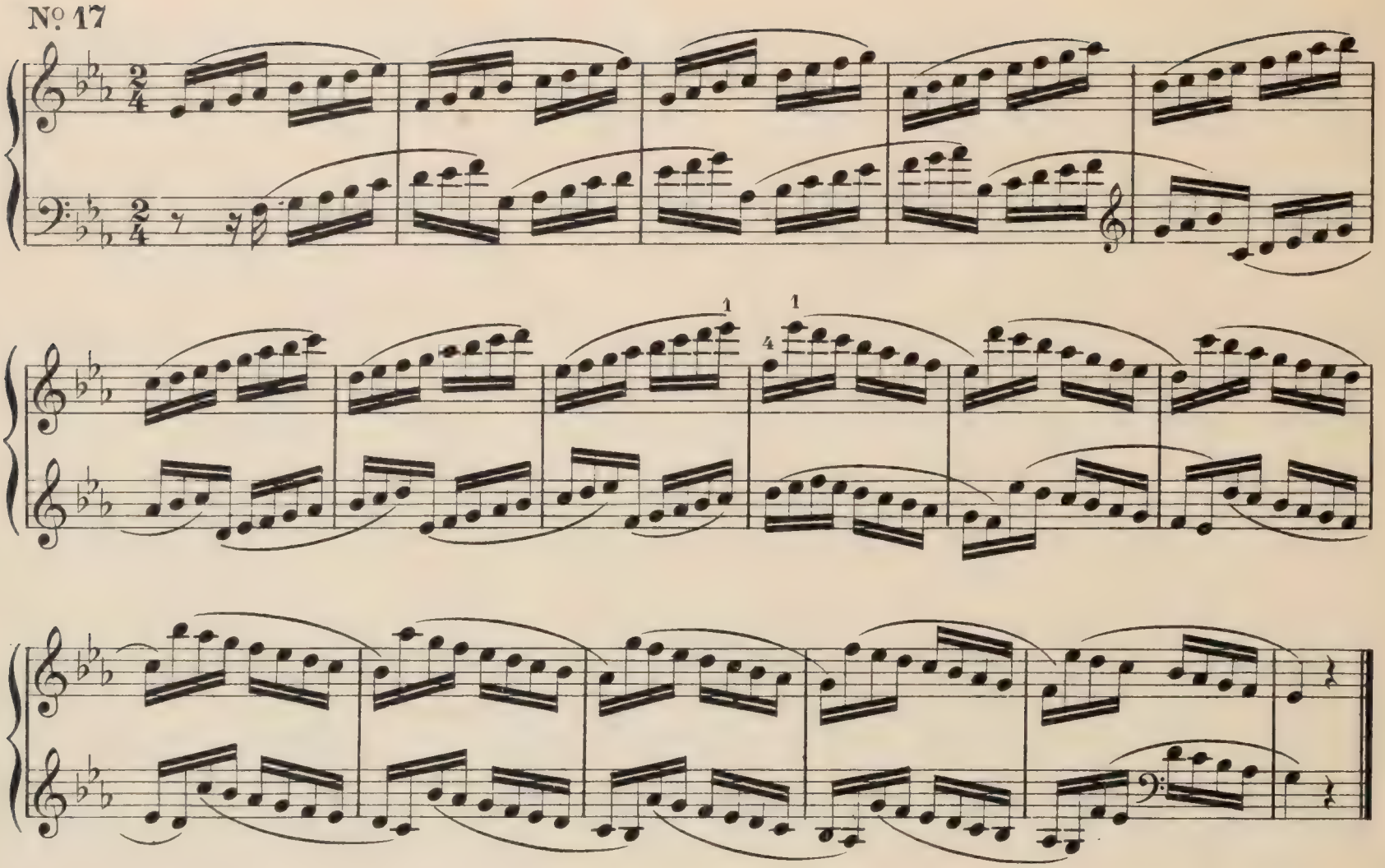

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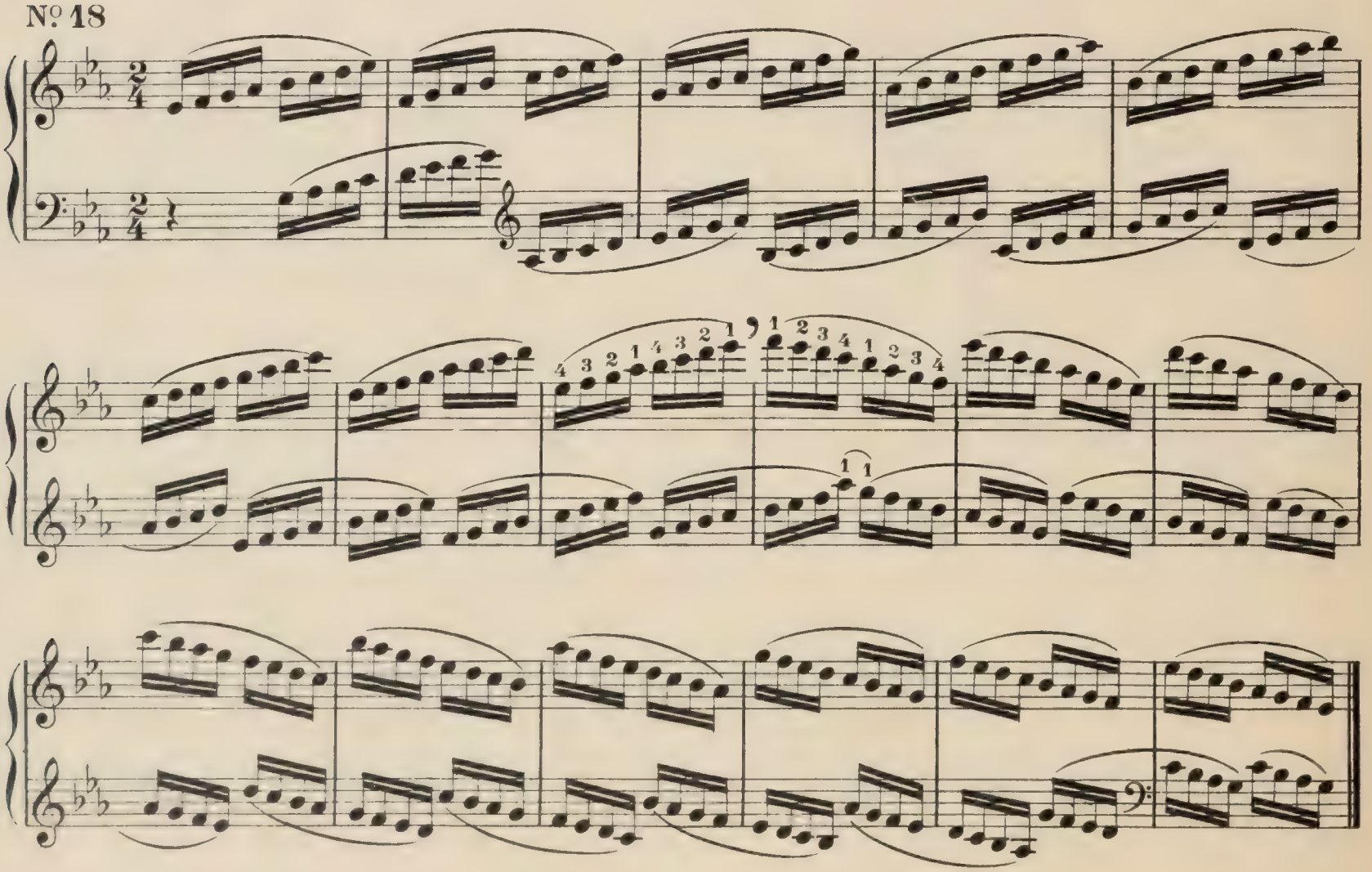

№ 19

№ 20

№ 21

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№ 24

№ 25

№ 26

№ 27

Nº 28

Nº 29

Nº 30

Nº 31

Nº 32

Nº 33

Nº 34

Nº 35

N°36 Allegro

1ère Étude

p

cresc.

f

p

p

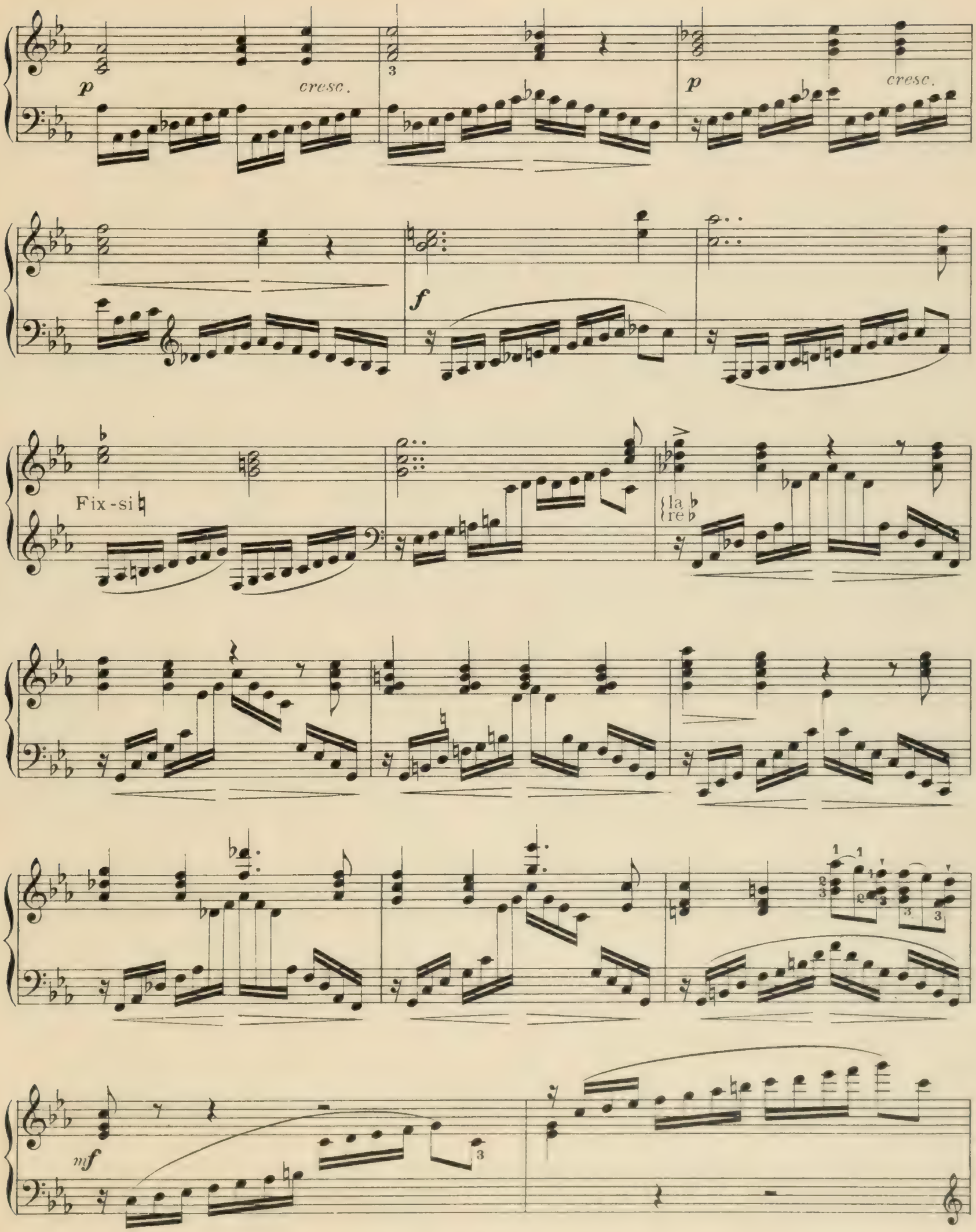
f

8

Fin

p

p


p
cresc.
p
cresc.
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Fix-si ♮
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mf

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mf

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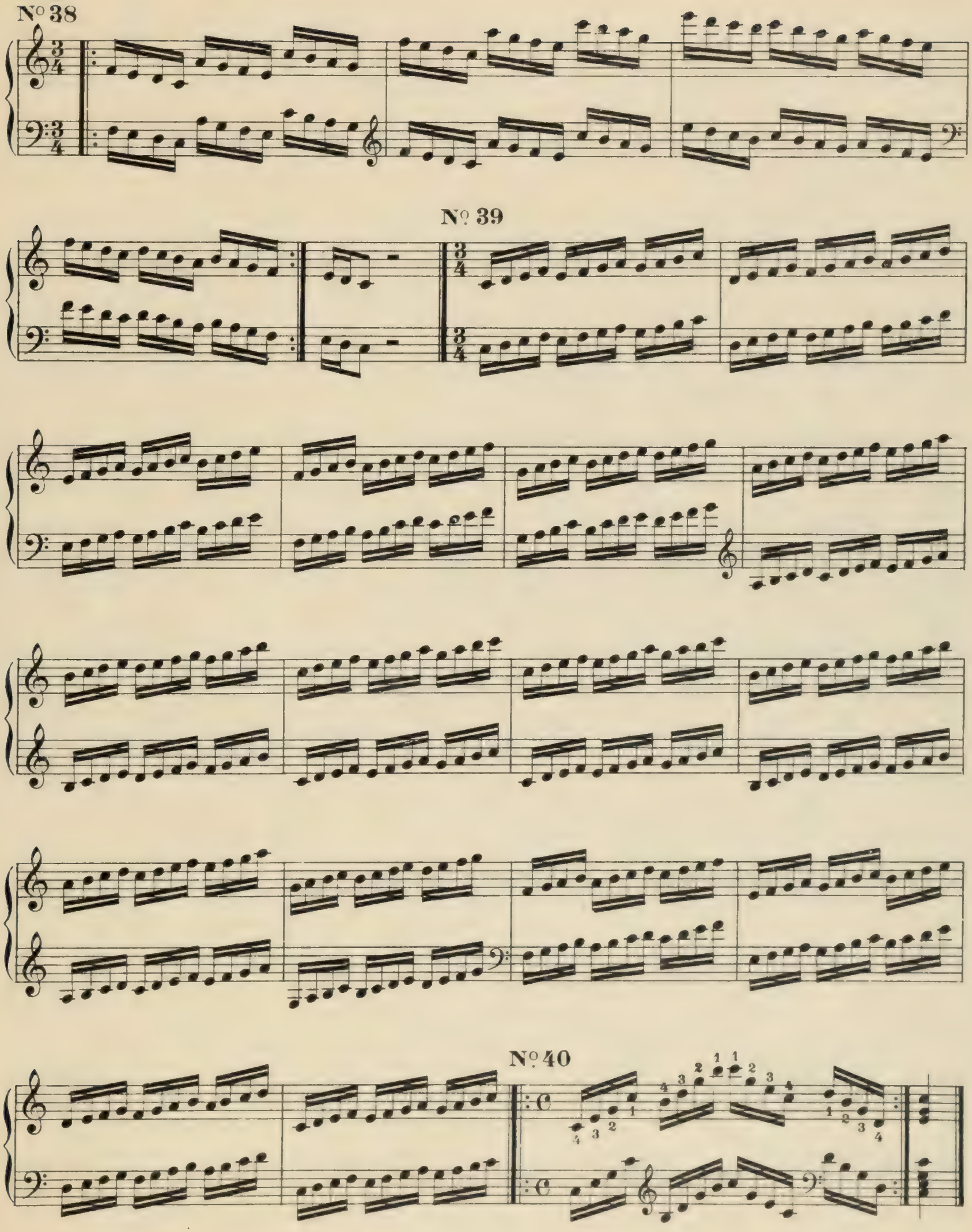
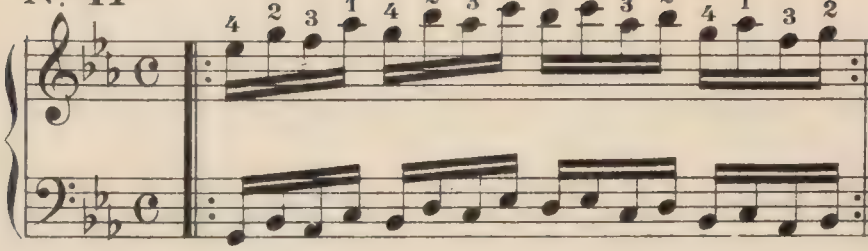
m.g.

Nº 37


N° 38
N° 39
N° 40

N° 41 *



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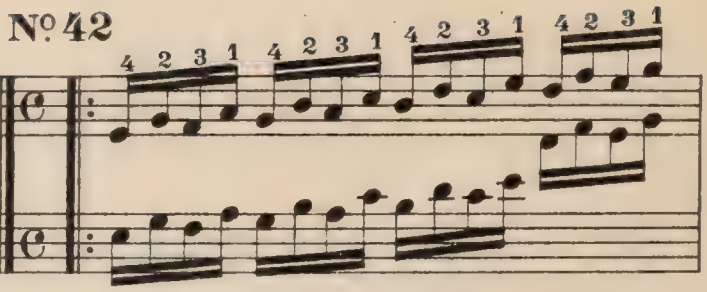

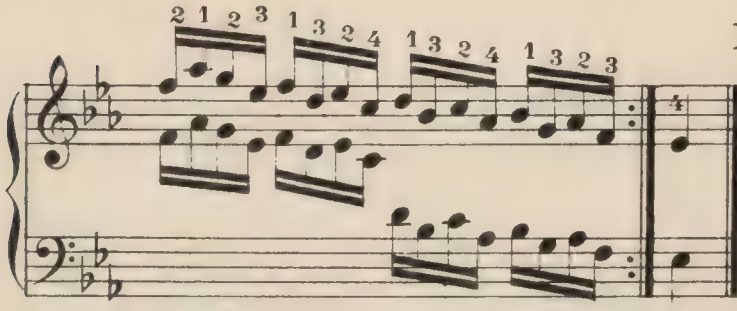

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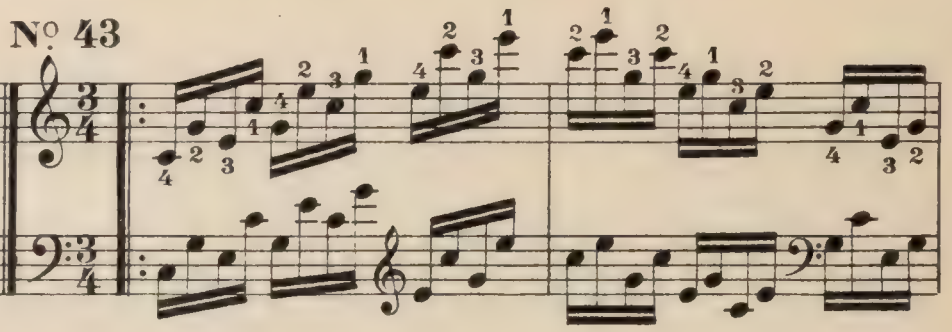

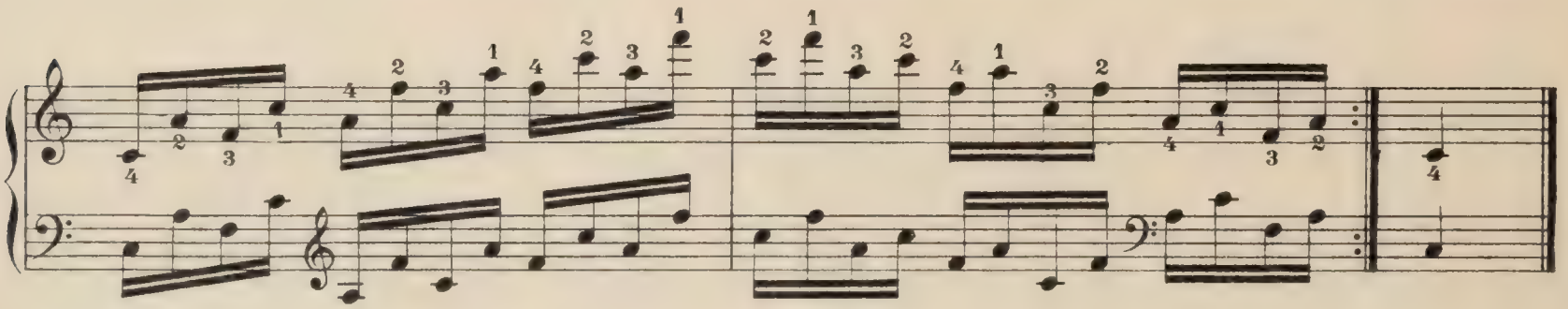

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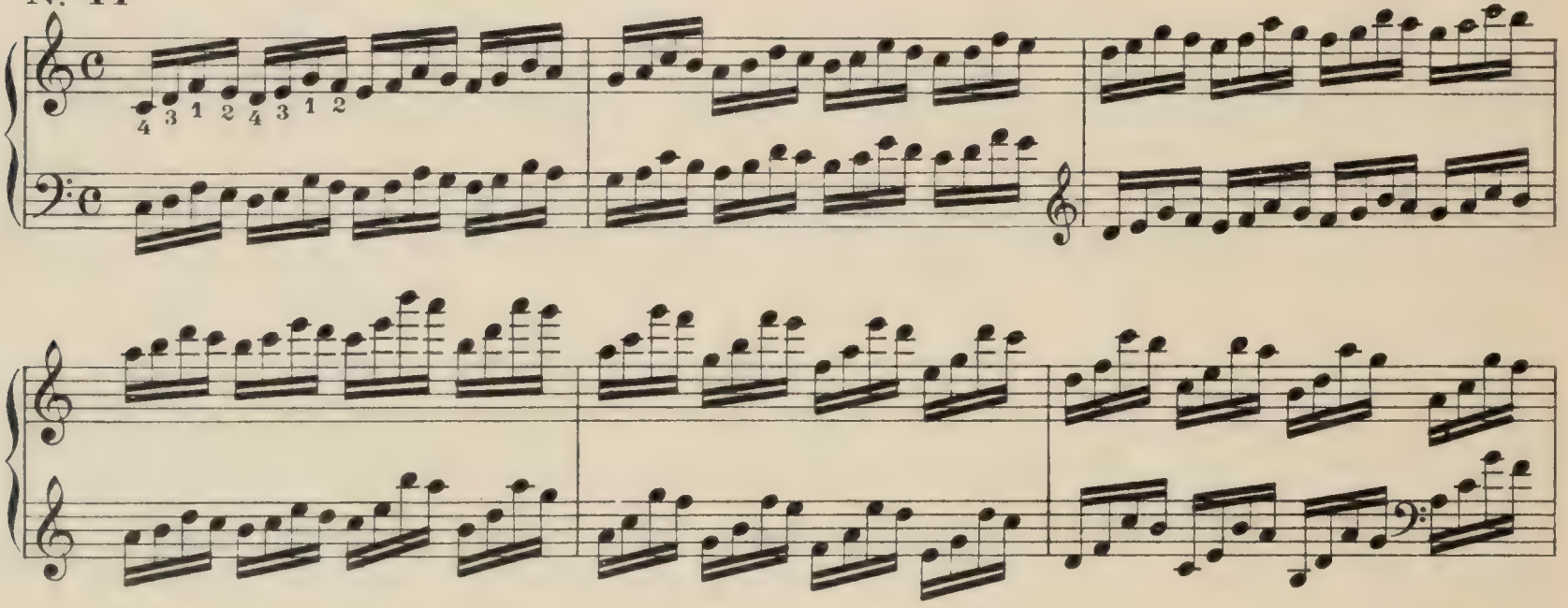

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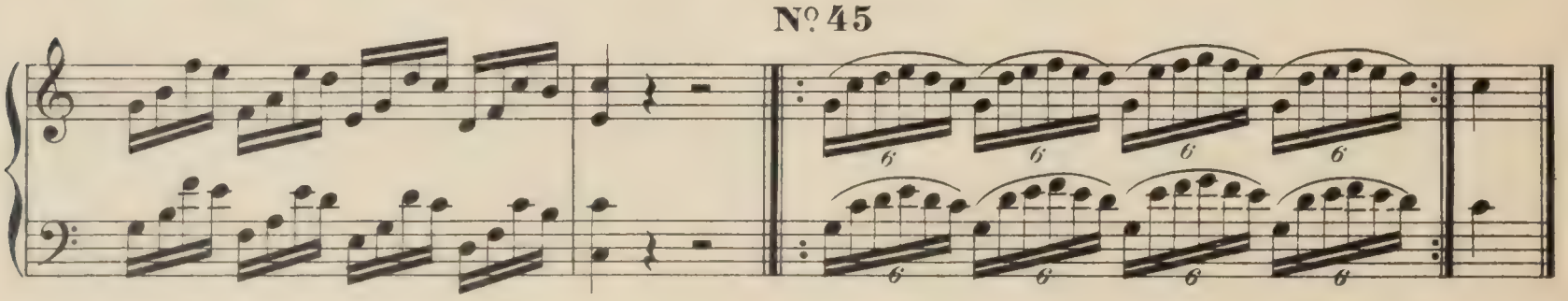


* *Pour les ex. 41-42 et 43 placer tous les doigts au commencement de chaque temps, enchaines par le 4e doigt en montant et le pouce en descendant.*

N°. 46 Allegro

2e Etude

cresc.

p

cresc.

p

cresc.

f

p

cresc.

dim.

cresc.

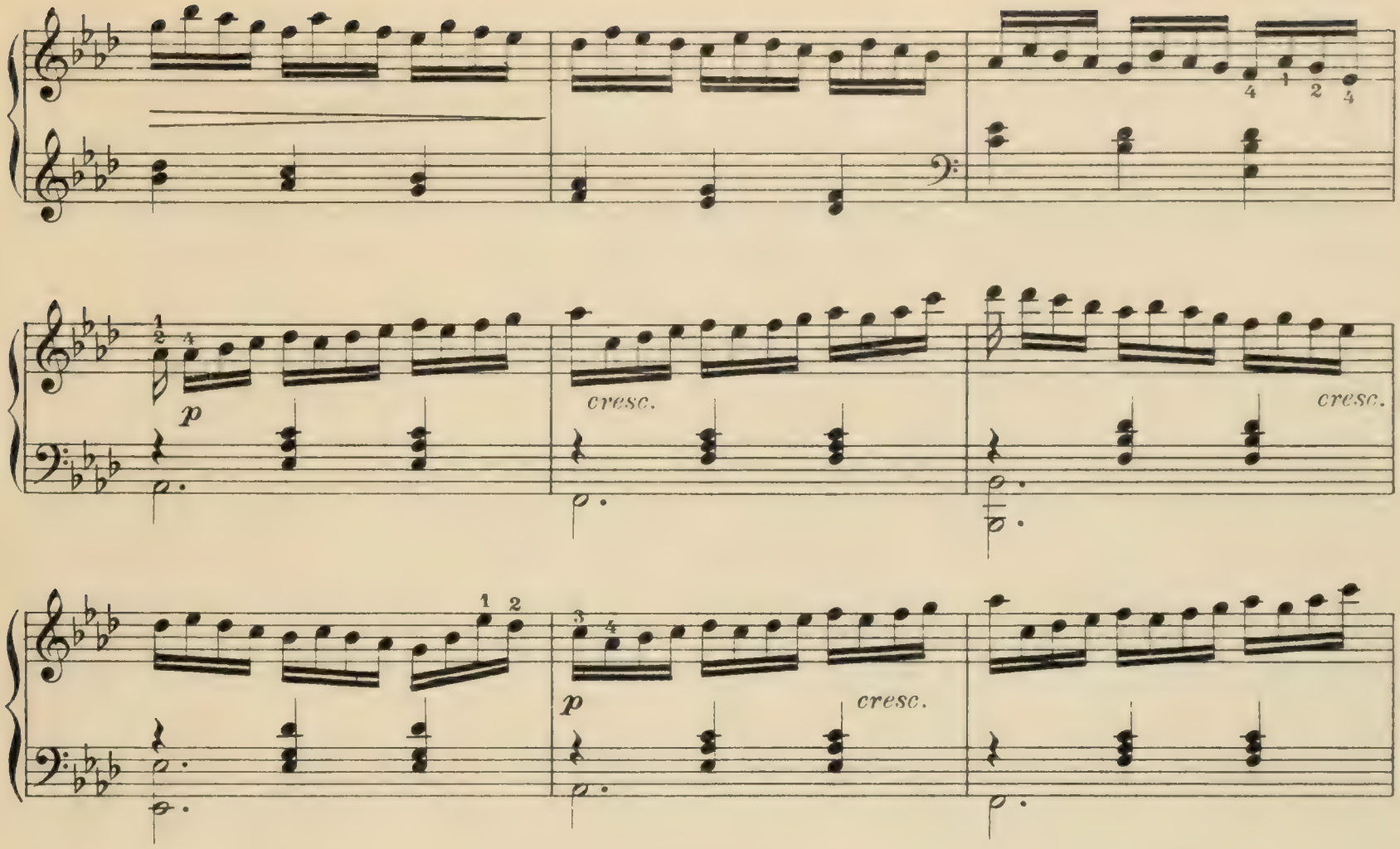
dim.

p

cresc.

cresc.

dim.


p
cresc.
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cresc.
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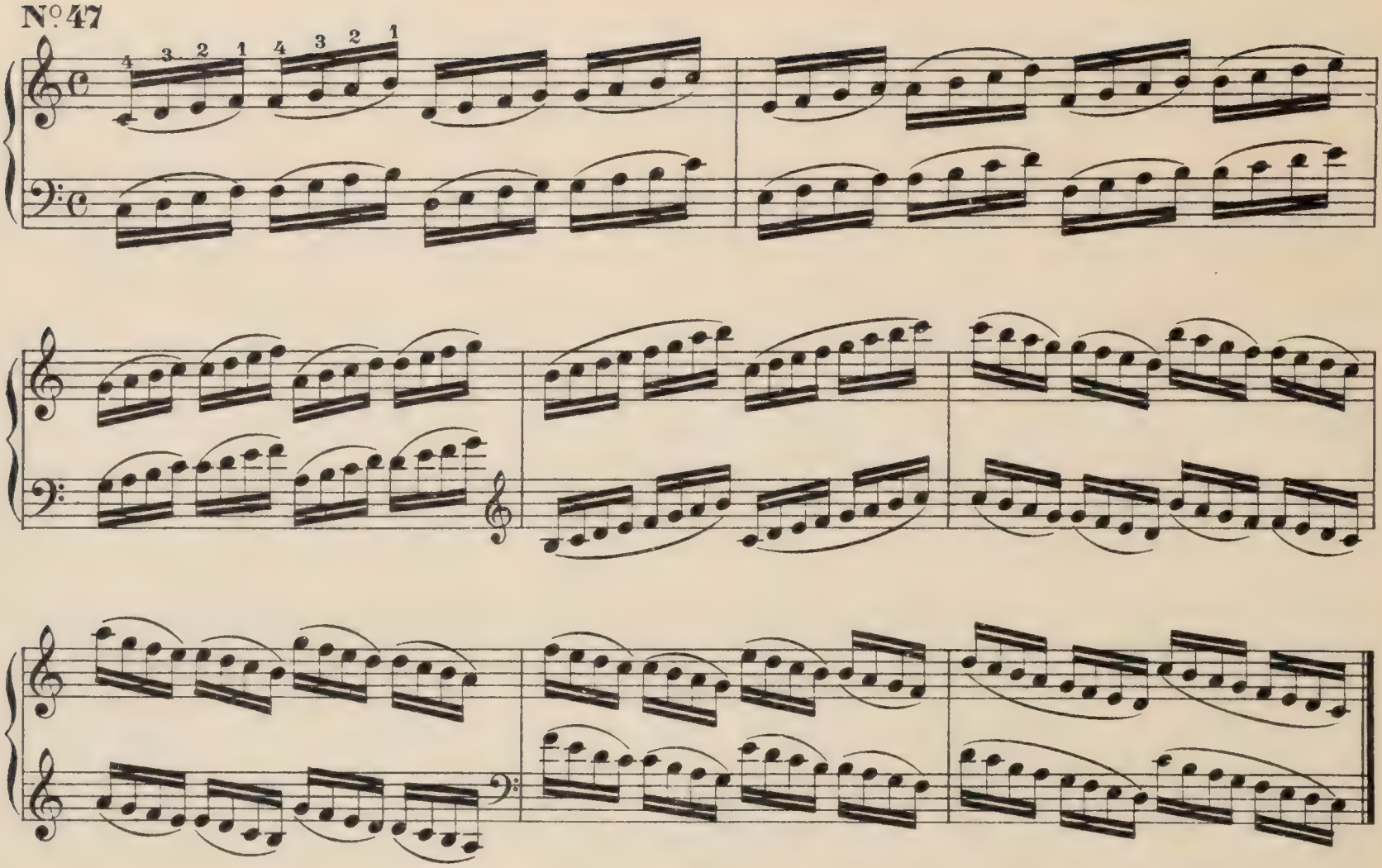
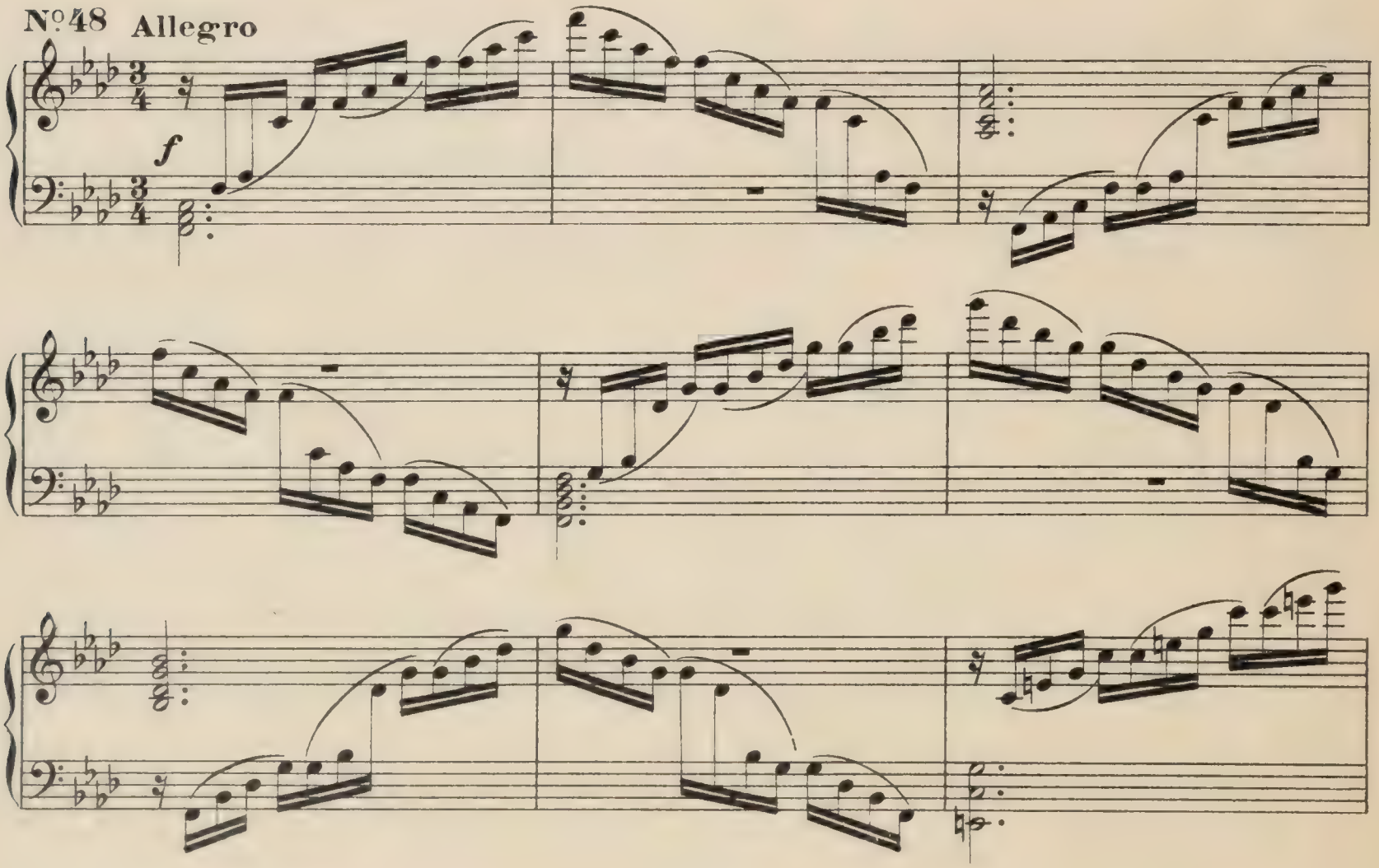
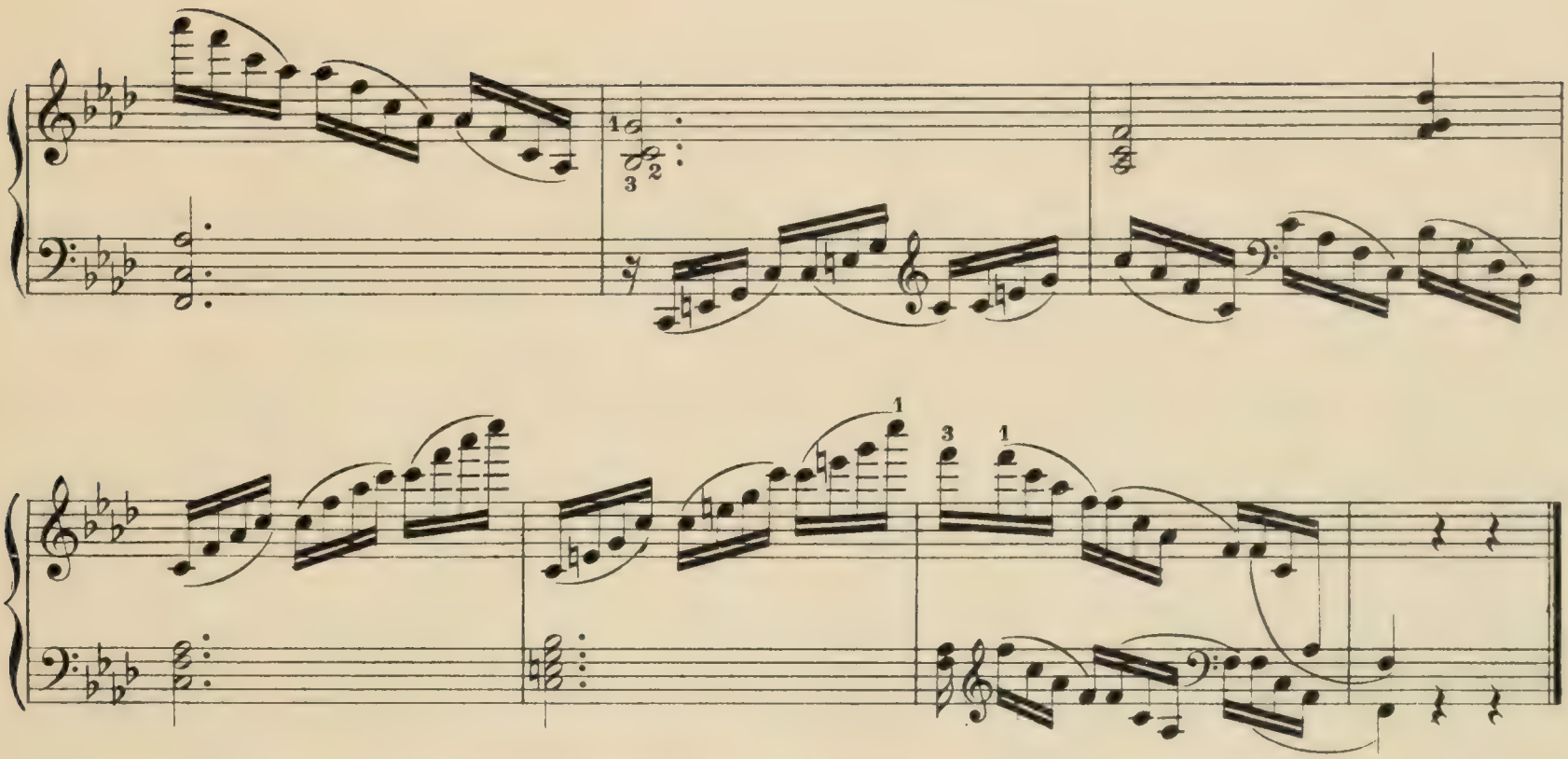
ff

N°47



N°48 Allegro





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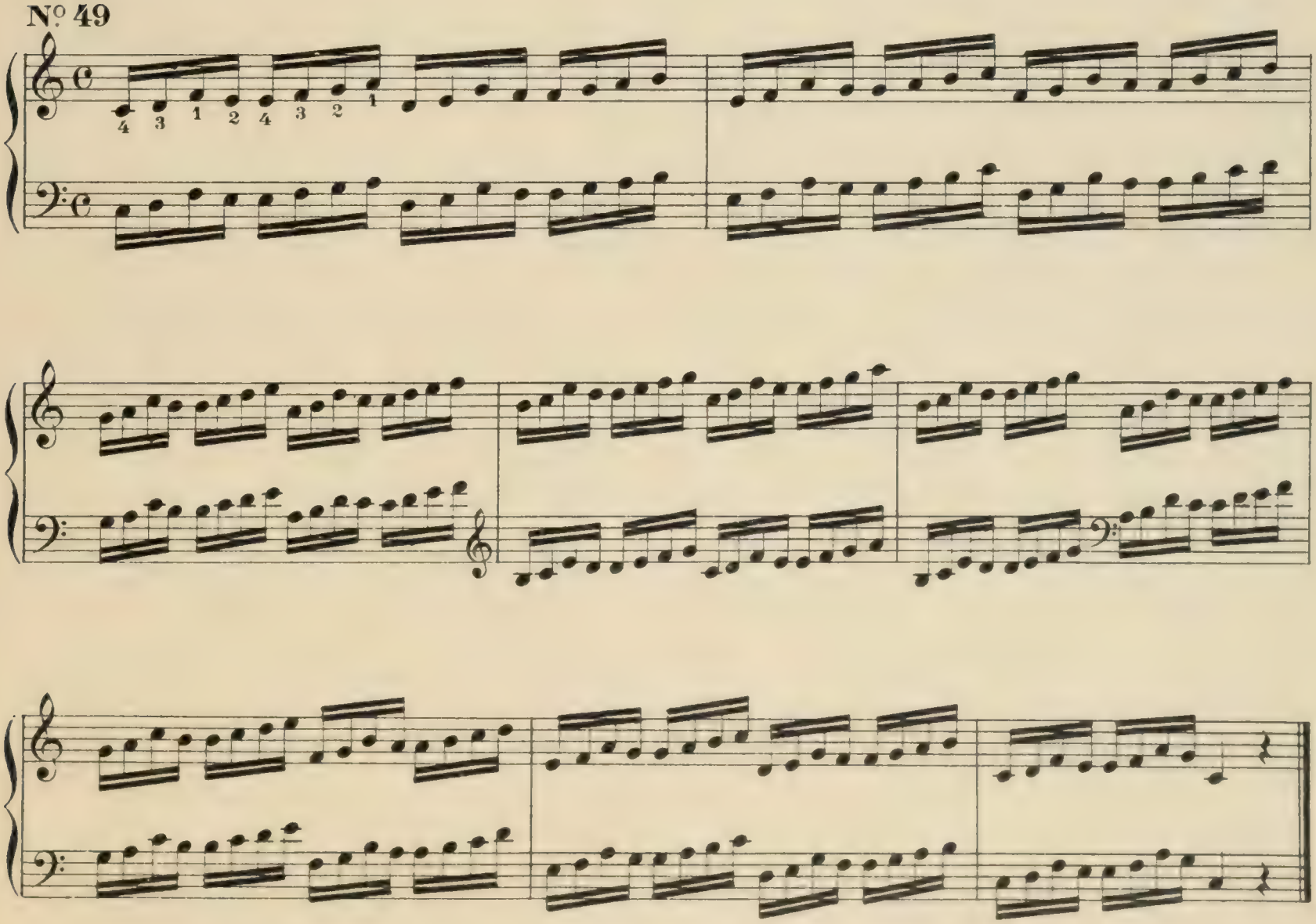
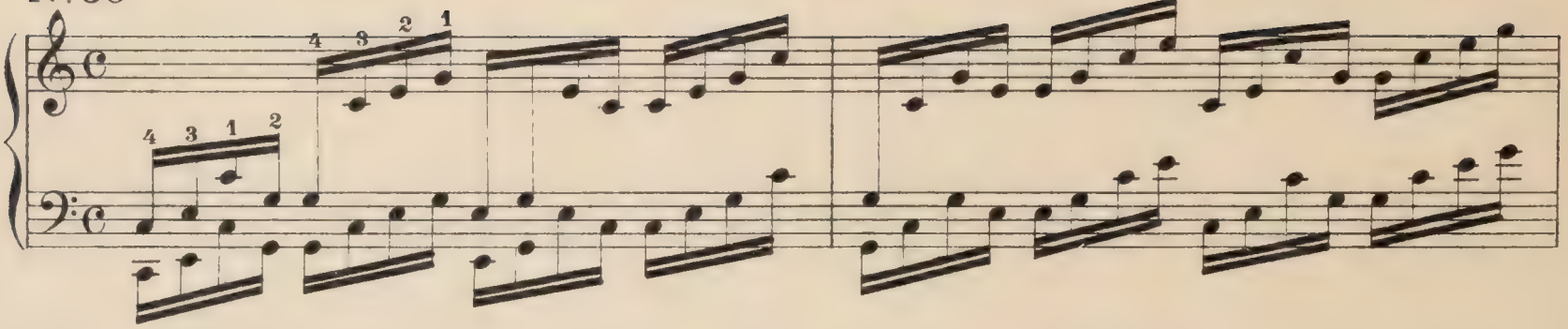
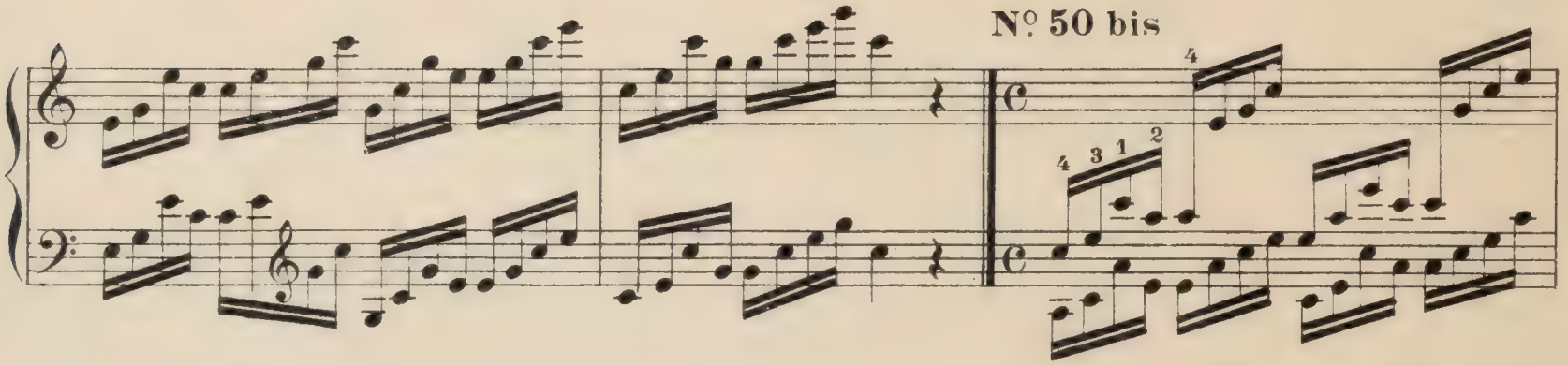
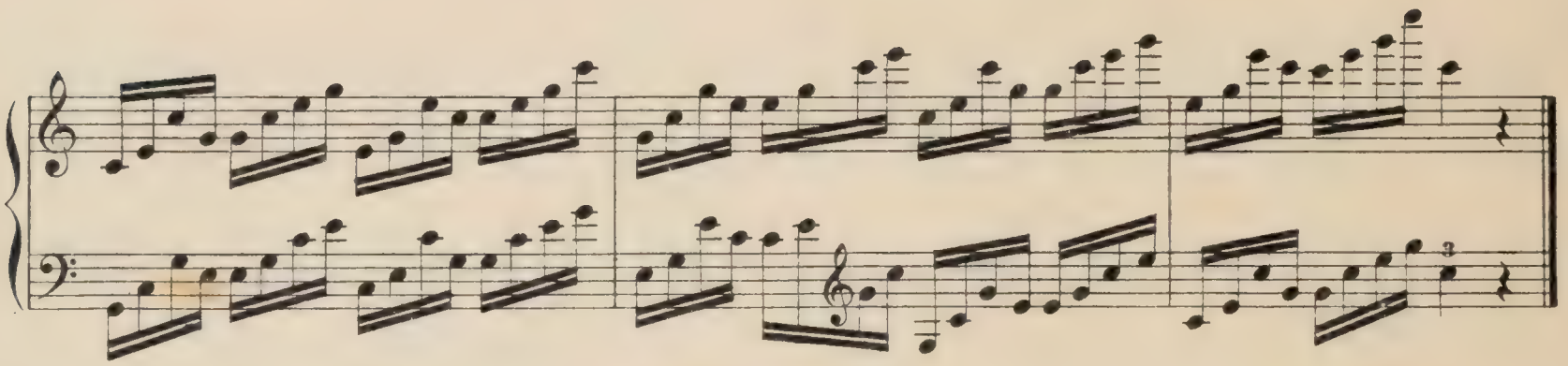


Nº 50



Nº 50 bis





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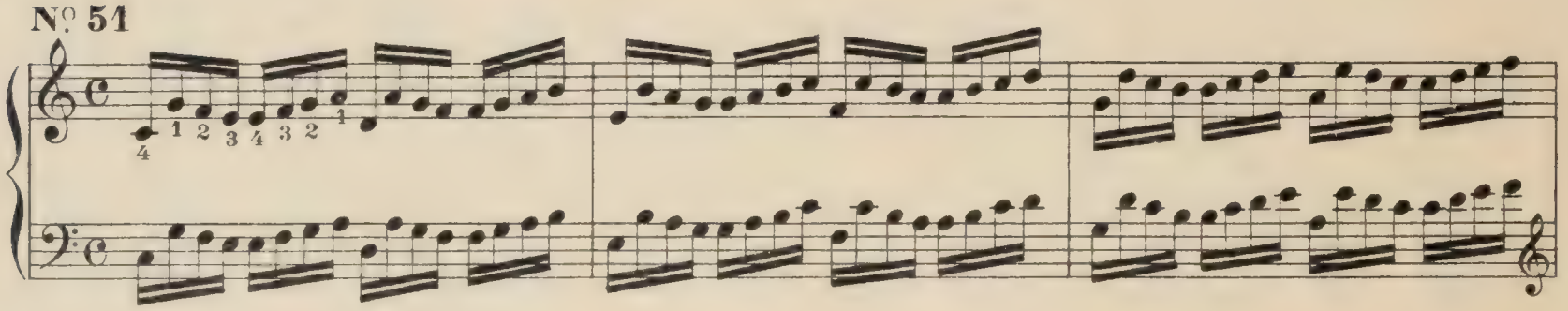

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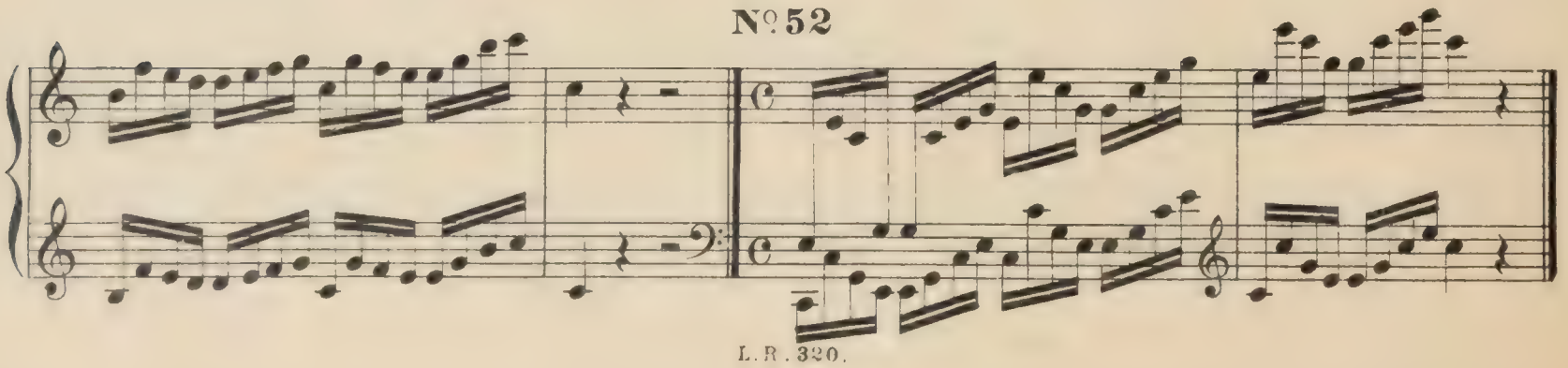

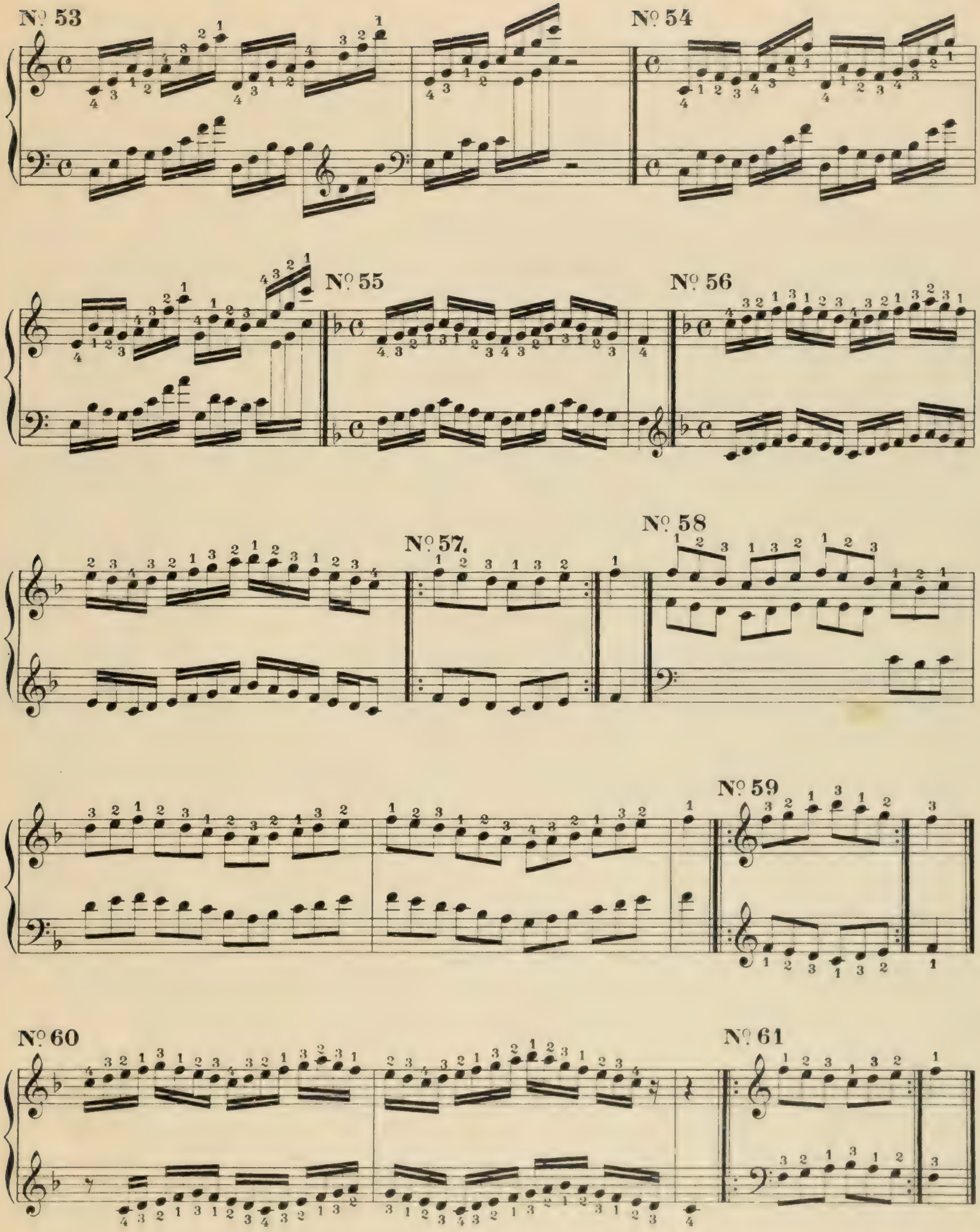
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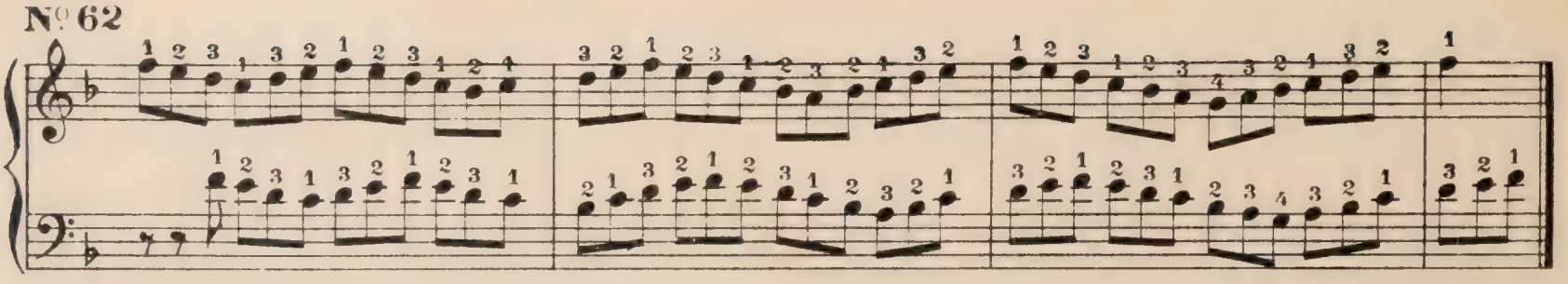
Nº 62



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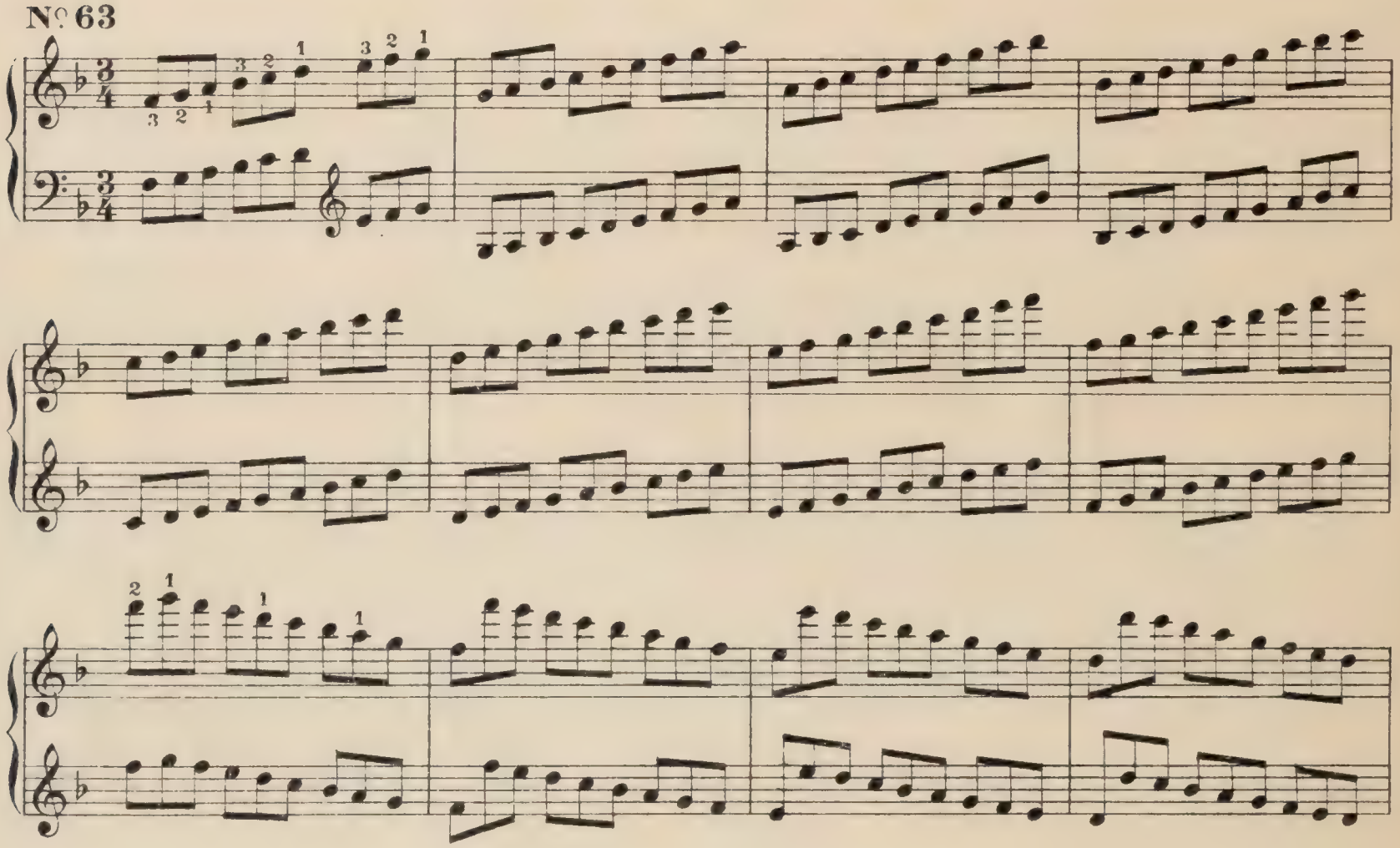
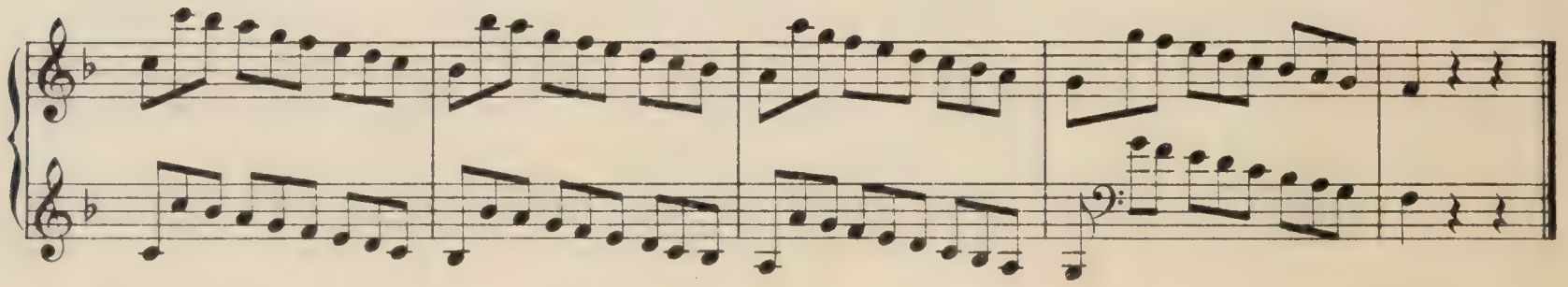
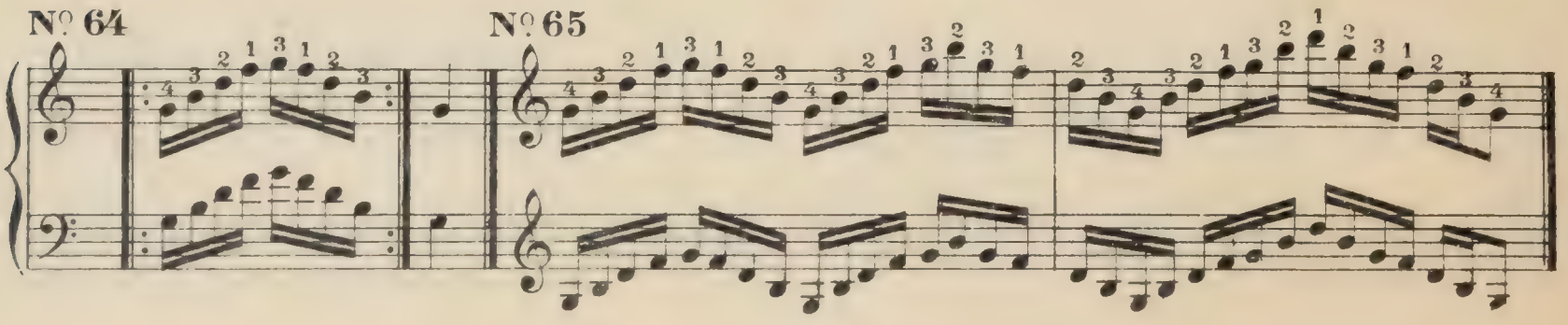




Nº 64

Nº 65



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№ 73

№ 74

№ 75

Nº 76

Nº 77

Nº 78

Nº 79

Nº 80 **Allegro con fuoco**

3e Etude

p *cresc.*

cresc.

p *cresc.*

f

p *cresc.* *f*

cresc.

p *cresc.*

p *legato* *cresc.*

p *cresc.*

p cresc.

p cresc.

Fix { mi / ré

f dim. poco a poco

(mi ♭) (ré ♭) cresc.

f

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